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THE BURLINGTON MAGAZINE

for Connoisseurs

Illustrated & Published Monthly

CONTENTS

AN UNKNOWN WORK BY CIMA DA CONEGLIANO—BY DETLEV BARON VON HADELN

NEWLY DISCOVERED WORKS BY DONATELLO—BY WILHELM VON BODE

THE AUTHOR AND THE ARTIST—BY ROGER FRY

A BIRTHDAY GIFT—BY D. S. MacColl

SÈVRES AND OTHER PORCELAIN IN THE COLLECTION OF MR. LIONEL FAUDEL-PHILLIPS—BY BERNARD RACKHAM

TWO DRAWINGS BY GUARDI IN DRESDEN—BY L. FRÖHLICH-BUME

AN UNPUBLISHED VELAZQUEZ—BY AUGUST L. MAYER

AN EXPERIMENT IN SILVER CRAFT—BY VISCOUNT CHURCHILL AND SIR CECIL HARCOURT-SMITH

A BYZANTINE IVORY PANEL FOR SOUTH KENSINGTON—BY M. H. LONGHURST

LITERATURE OF ART

SHORTER NOTICES: A FRAGMENT OF THE IVORY PALIOTTO AT SALERNO (M. H. LONGHURST); WATERLOO BRIDGE (R. R. T.); LATE ELIZABETHAN ART (C. H. COLLINS BAKER)

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CONTENTS

	PAGE
An unknown work by Cima da Conegliano. By Detlev Baron von Haldeln	3
Newly discovered works by Donatello. By Wilhelm von Bode	4
The Author and the Artist. By Roger Fry	9
A Birthday Gift. By D. S. MacColl	17
Sèvres and other Porcelain in the collection of Mr. Lionel Faudel-Phillips. By Bernard Rackman	25
Two Drawings by Guardi in the Dresden Print-Room. By L. Fröhlich-Bume	31
An unpublished Velazquez. By August L. Mayer	32
An Experiment in Silver Craft. By Viscount Churchill and Sir Cecil Harcourt-Smith	37
A Byzantine Ivory Panel for South Kensington. By M. H. Longhurst	38
Shorter Notices; A Fragment of the Ivory Paliotto at Salerno (M. H. Longhurst); Waterloo Bridge (R.R.T.); Late Elizabethan Art (C. H. Collins Baker)	43
The Literature of Art	45
Letters: "Dr. Justi on Giorgione" (A. L. Mayer); Bartsch Corrected (Lionel B. Mozley)	52

LIST OF PLATES

	PAGE
An unknown work by Cima da Conegliano. *The Crucifixion,* here identified as by Cima da Conegliano. Panel, 82.5 cm. by 115 cm. (Messrs. Thomas Agnew and Sons)	2
Newly discovered Works by Donatello. I—*Pietà,* here identified as by Donatello. Marble, 69 cm. by 45 cm.	5
II—Arms of the Minerbetti family, here identified as by Donatello. "Pietra serena," [A, B] Details. [C] General view. 2.10 m. by 0.70 m.	8
A Birthday Gift. I—[A] *Les Bords de la Seine,* by Corot. Canvas, 21 cm. by 35 cm. [B] *L'Orage,* by Gustave Courbet. Canvas, 0.82 cm. by 1.04 m. Pictures presented to the new Foreign Gallery at Millbank by the National Art Collections Fund	13
II—[A] *Dame assise dans un Parc (Portrait de Mme. Monet),* by Monet. Canvas, 74 cm. by 56 cm. [B] *Poplars,* by Claude Monet. Canvas, 93 cm. by 72 cm. Pictures presented to the new Foreign Gallery at Millbank by the National Art Collections Fund	16
Sèvres and other porcelain in the Collection of Mr. Lionel Faudel-Phillips. I—Pair of bulb-pots; Sèvres, 1760. Painted by Dodin. (Mr. Lionel Faudel-Phillips)	19
II—[A] Tray; Sèvres, about 1760. [B] Bowl with ormolu mount; Sèvres, about 1780. [C] Vase with bird paintings; Chelsea, about 1760. [D] Coffee-pot; Pfalz-Zweibrucken, about 1770. (Mr. Lionel Faudel-Phillips)	21
III—[A] Pair of vases with subjects after Boucher; Chelsea, about 1760. [B] Pair of figures modelled by F. E. Meyer; Berlin, about 1762. Figure of Fame; Chelsea, about 1765. (Mr. Lionel Faudel-Phillips)	24
IV—Model of a temple of Bacchus. Berlin porcelain, late eighteenth century. (Presented by Mr. Lionel Faudel-Phillips to the Victoria and Albert Museum)	27
Two Drawings by Guardi in the Dresden Print Room. Two sides of a sheet of drawings, here identified as by Guardi. [A] *The Flagellation.* [B] *The Dogana.* Pen and wash. (Dresden Print Room)	30
An unpublished Velazquez. I—*Portrait of a Woman,* said to be the artist's wife, here identified as by Velazquez. Canvas, 59.6 cm. by 45 cm. Cleaned and restored to its original state. (Mr. L. Malmedé, Barcelona)	33
II—[A] *Portrait of a Woman,* said to be the artist's wife, by Valazquez. Canvas (Prado, Madrid). [B] *Portrait of a*	

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PAGE

Woman, by Velazquez, in its former overpainted condition 36

An Experiment in Silver Craft. [A] The Ascot Gold Cup, 1926. Designed for Messrs. Garrard and Co., by Charles Sykes. Height, 39.4 cm. [B] The Ascot Royal Hunt Cup, 1926. Designed in silver by Omar Ramsden. Height, including base, 61 cm. 39

A Byzantine Panel for South Kensington. *The Last Judgment.* Byzantine ivory carving, 15.2 cm. by 21.6 cm. 11th-12th century. (Victoria and Albert Museum) . 42

Shorter Notices: A Fragment of the ivory Paliotto at Salerno. [A] Relief, here identified as a fragment from the ivory Paliotto in Salerno Cathedral. Ivory. Height, 12 cm. (Kunstgewerbe Museum, Hamburg.) [B] Cast from half of one of the Salerno panels. (Victoria and Albert Museum.) [C] Paliotto. Detail. (Salerno Cathedral) 42

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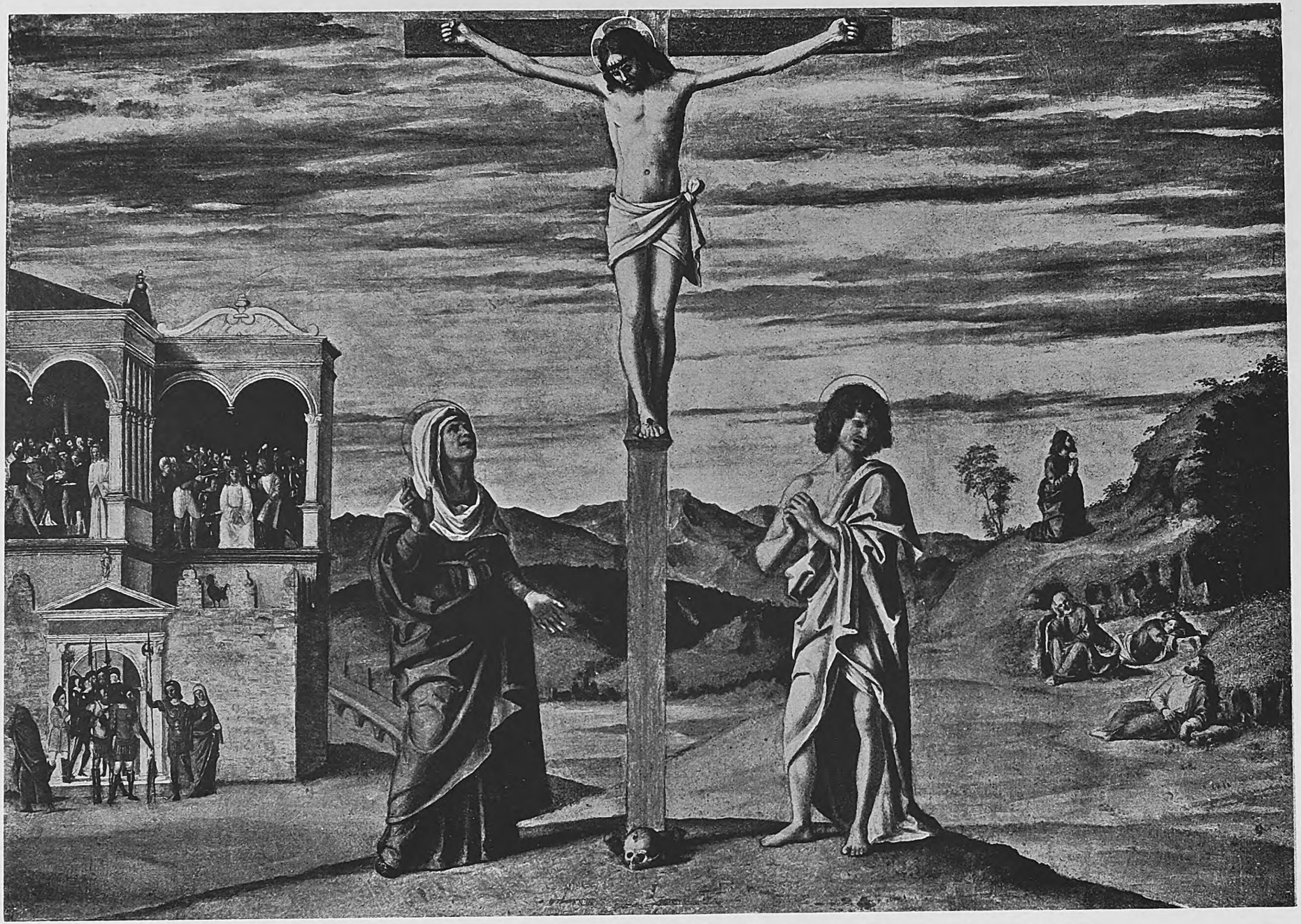

The Crucifixion, here identified as by Cima da Conegliano. Panel, 82.5 cm. by 115 cm. (Messrs. Thomas Agnew and Sons)

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AN UNKNOWN WORK BY CIMA DA CONEGLIANO

BY DETLEV BARON VON HADELN

THERE is at Messrs. Thomas Agnew and Sons a practically unknown work by Cima [FRONTISPIECE], the outstanding qualities of which mark it out for publication.[1] The solemn theme of the *Crucifixion* with, in the background, certain other scenes of the Passion, is conceived with so noble a pathos that one almost unavoidably attributes it to the lovable Cima. The cross stands high, imposing, and dominates the whole composition. Below the witnesses of the Agony stand waiting, the Virgin and St. John, of almost Mantegnesque dignity and power. As a corner-stone of the composition on the left-hand side of the picture appears Pilate's palace with two open loggie. In one of these is staged the symbolical scene in which the tetrarch washes his hands, in the other the crowning with thorns is depicted, and below, in front of the entrance, Peter's denial. Balancing the palace in the composition is the Mount of Olives with Christ in prayer and the three sleeping disciples. A link is, however, established by the lightly clouded silhouette of a range of hills and the horizontally distributed masses of cloud.

With consummate art, an atmospheric drama, the keynote of the whole picture, is depicted in the heavens. After a bleak day's rain, and just as twilight approaches, the weather clears. Grey-violet clouds blow over the still sodden earth, but between them a clearer blue breaks through, even as the agony and the battle with death are followed by the transfiguring promise of the redemption. With the most sensitive perception Cima has avoided contrasting the main figures chromatically with the tones of the landscape. He has rather sought to draw them into the general colour scheme. The Virgin wears a violet-grey dress covered with a dark blue mantle, St. John is in a mantle of pale steel-blue. Only at the sides of the picture in the smaller auxiliary scenes do ligher, brighter colours find any place.

It remains to go into the question of the picture's chronological place in Cima's *œuvre*. As to that a word of warning is necessary to the effect that the chronology of Cima's work during the first half of the 'nineties, the period to which our *Crucifixion* undoubtedly belongs, is not at all points clear. Dr. Rudolf Burckhardt's valuable monograph[2] forms the basis of all research in connexion with Cima. It is indispensable, but not free from some grave chronological errors, which I attempted to correct when in 1912 I was working on my article on Cima for Thieme-Becker's Kunstler-Lexicon. But I see now that I perpetuated an annoying mistake of Dr. Burckhardt, namely, the too late and consequently perplexing assignment of the *Madonna under the Orange Tree* in the Venice Accademia to about 1496. This picture, and, I believe, Messrs. Agnew's *Crucifixion,* belong to the lacuna of four years which has hitherto existed in the sequence of Cima's production; the years that separate the *Madonna with St. James and St. Jerome* in the Museo Civico in Vicenza,[3] finished on May 1, 1489, and the Altar-piece in the Duomo of Conegliano completed in May, 1493. One negative yet important argument may be advanced in support of this: the style of both pictures is unlike that of the works which followed the Conegliano Altar-piece of 1493.[4] These works show the transformation of Cima's style. Rustic vigour and freshness were replaced gradually by an urban elegance. The proportions became more slender, the direction of the lines more subtle, the types and poses of the figures more graceful. The deep sincerity of the expression yields more and more to a rather cool, composed refinement. On stylistic grounds then, it is to be presumed unlikely that the two pictures were executed after 1493, to say nothing of a still later period. On the other hand they unmistakably occupy a place in the gap between 1489 and 1493. They thus relieve the Vicenzan Altar-piece of its somewhat incomprehensible isolation, since together they now form a group of three youthful masterpieces.

[1] From the Frizzoni Collection, Bergamo Panel, 82 cm. by 114 cm.

[2] Rudolf Burckhardt, "Cima da Conegliano," Leipzig. 1905.

[3] The signature in Venetian dialect is often misread. The month Mazo means Maggio (May) and not Marzo (March). From a misreading of the signature Berenson in "Dipinti Veneziani in America," p. 183 comes to the mistaken conclusion that the picture must have been begun in the year 1488 and establishes the stylistic standard for 1488.

[4] I will here describe shortly the most important of the pictures:—(A) *Madonna with St. Jerome and the Magdalen* in the Alte Pinakothek, Munich, painted probably about 1494 from its close similarity to the following picture. (B) *Madonna* belonging to Mr. E. Tuck, Paris. As Berenson, *op. cit,* p. 189, showed, this picture must have been painted in 1495 at latest; since a copy by Maria Antonio Maria da Carpi in the Budapest gallery bears this date. (C) *Baptism of Christ* in S. Giovanni in Bragora, Venice. The commission was given in December, 1492. The payments continue, however, till 1495. Cf. R. Burckhardt, *op. cit.* p. 26. According to a very late memorandum, dating from the eighteenth century, the picture was completed in 1494. The style of the picture accords better, however, with the evidence of the payments which point to 1495. (D) *Madonna* in Sta Maria della Grazie, in Germona, dated August 1, 1496. (E) *Madonna with four Saints* in Kaiser Friedrich Museum, Berlin. The picture comes from S. Michele di Murano. As I have already said in Thieme-Becker, the picture must have been painted soon after 1495 and not only in 1511 as Burckhardt thought.

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NEWLY DISCOVERED WORKS BY DONATELLO

BY WILHELM VON BODE

IN last year's March Number of THE BURLINGTON MAGAZINE I published a superb work by Donatello, hitherto entirely unknown — a marble relief in the form of a lunette representing Christ in glory in the clouds and surrounded by angels and a young man and his wife in adoration whose heads appear below. This characteristic work, so unique in its invention, was created by the artist prior to his stay in Rome (1425 to 1430), as I there proved, and is contemporaneous with the closely related relief of the *Baptism of Christ* in the Kaiser Friedrich Museum. At the time of the discovery of the lunette, I became acquainted with a few other of the master's later reliefs, works carried out shortly before his move to Padua in 1442-43. Though the latter are not so distinctive as the *Christ,* they nevertheless deserve publicity as, like it, they are unknown, and of their kind are distinctly worthy of notice.

One of these reliefs, of moderate size and carried out in marble[1] was at the beginning of last year still in the hands of a dealer, Cav. Orvieto, in Florence; it is probably still to be found there, as religious subjects, particularly when carried out on a fairly large scale, are not in great demand in America, despite the fact that the dealers' prices are regularly adapted to the conditions of the American market. This relief [PLATE I] represents a half-length figure of the dead Christ held upright by the Virgin and St. John weeping over it (size 69 cm. by 45 cm.). The frame, decorated with simple classical ornament (leaf, band and single reed), is chiselled from the same block of marble as the relief proper. The pediment, on the other hand, with powerful side volutes and shell, as in the case of the master's relief of the *Annunciation* in Sta. Croce, Florence, is from a separate piece of stone. The determining factors of the date of this work (1438-40) are (a) the formation of the tabernacle, and (b) the employment of high relief, which the artist had learnt in Rome, and which he subsequently regularly employed; that is to say, a time shortly after the period in which the *Dancing Angels* in Florence Cathedral (now in the Opera del Duomo) and on the façade of the Duomo at Prato had been created. To my mind a collaboration of pupils must be admitted for this work, as also for the *Pietà* in the hands of Cav. Orvieto; obviously, however, this refers only to minor details, for not only the whole composition, but also the execution of the heads and hands is essentially the work of the master. Here mediocre craftsmen had not yet assisted, as in the case of the large marble relief of the *Madonna* in Sta. Croce (Medici Chapel), a contemporaneous work, and of others in Paris at the Musée André and in the Louvre (Arconati Visconti Bequest). In the case of these, Donatello only made small and hurried models in clay—of which we still possess several—and apparently troubled himself very little about their subsequent translation into stone.

A really genuine work, and a masterpiece in its way is the coat of arms of the Martelli family, which decorates the stairway of their Palazzo in Florence to this day. A counterpart to this work is the coat of arms of the Minerbetti [PLATE II], which at this date probably hangs in the stairway of some American millionaire's mansion. It is executed in "pietra serena" and measures 2.10 m. (height) by 0.70 m. (breadth). I am informed that the Minerbetti were related to the Martelli, and Donatello probably received the commissions for the two works on the strength of this relationship; hence the similarity of the Minerbetti to the Martelli work in construction and invention. Hence also the obviously contemporary character of the execution, which took place at a period shortly prior to Donatello's journey to Padua.

The work is fully up to the standard of the Martelli marble in originality and technical mastery. The elevated shield of the Martelli bearings displays a griffin, whereas in the Minerbetti work a lion rampant fills the main space; this lion bears upon his breast a smaller shield which is adorned with three swords with converging points. Again in the Martelli bearings a man-at-arms carries the shield and appears heavily weighed down by it. In the other case a young angel, erect and joyous with full throated laughter, bears the shield by long ribbons which seem to incommode him so slightly as to suggest rather a toy that he is wearing around his neck. This "putto," a glorious and characteristic Donatelloesque child, is, as sculpture, in the same spirit as the lion (see also the Martelli monster), and is both in power and in perfection of proportion the peculiar offspring of Donatello's imagination, such as he alone could create. It is a worthy counterpart to the "Marzocco," the original of which is enthroned in the Donatello room in the Bargello.

The extent to which Donatello's contem-

[1] A *Pietà* which I knew when it was still in a villa outside Florence some decades ago.

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Pietà, here identified as by Donatello. Marble, 69 cm. by 45 cm.

Plate I. Newly discovered Works by Donatello

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A, B— —*C*

Arms of the Minerbetti family, here identified as by Donatello. "Pietra serena." *A*, *B*—Details. *C*—General view; 2.10 m. by 0.70 m.

Plate II. Newly discovered Works by Donatello

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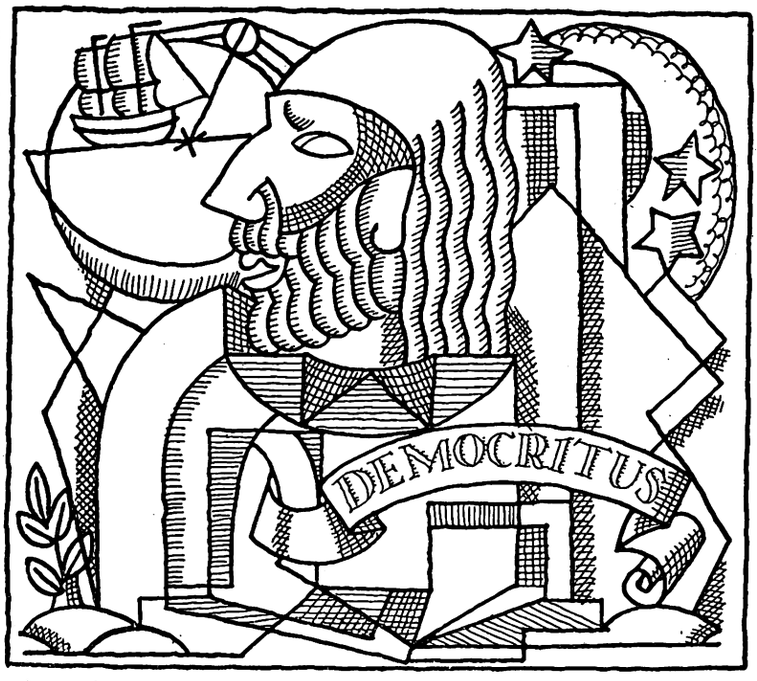
poraries appreciated his magnificently stylized animals can be judged by the fact that an early copy of the Martelli bearings exists in the Rijks Museum, Amsterdam and a smaller one in the hands of a dealer in Munich. The three swords placed on the shield hanging on the lion's breast were of bronze, as the metal screws for securing them to the shield testify to this day. Judging by the holes in the figure the double ribbons fluttering from the putto must have been fastened to it by bronze letters, probably the impresa of the Minerbetti. A large piece of the ribbon on the right hand side of the putto is unfortunately missing, either broken or corroded; witness the circumstance that above it are only two holes for the continuation of the inscription. Works such as these two armorial bearings are amongst the finest creations that the Italian Renaissance produced in the realm of plastic art and the undertaking was peculiarly suited to Donatello's talents.

THE AUTHOR AND THE ARTIST

BY ROGER FRY

BOOK illustration is a battle-ground, a no man's land raked by alternate fires from the artist and the writer, claimed by both, sometimes nearly conquered by one but only to be half recaptured by the other. One day, perhaps, when we have constructed some kind of æsthetic applicable to all the arts alike, some principles will be laid down to settle the dispute, but for the present it must rage. Even the question whether true illustration is possible at all has never been satisfactorily answered. Is it conceivable that one man should express a certain mood in words and that another should find forms expressing an identical one? Hardly, one supposes, since no two men can ever quite coincide in their emotional reactions. No one doubts that when facts only are at issue, this coincidence is possible; the illustrations to a scientific treatise or a trade catalogue can clearly be perfect, but where the writer is an artist there must be divergence. These questions are stirred again by Mr. E. McKnight Kauffer's illustrations to Burton's "Anatomy of Melancholy."[1] Two distinguished literary critics have expressed themselves upon these illustrations, one with vague dissatisfaction, the other with unqualified contempt, and yet to me they appear not only entirely delightful for their decorative charm, but quite peculiarly adapted to their purpose in relation to the text. So that this time at least the battle is set. Whilst I claim for them decorative charm I am, as it were, on my own ground, which perhaps my literary confrères would not deny, but when I suggest that they are good as illustrations I am advancing into disputed territory. What I am claiming, however, is only this, that a quite peculiar literary situation has allowed of a peculiar solution.



To clear up the issue, let us return to the general question. There is no doubt that a book may be decorated. Initials, borders, *culs-de-lampe;* these may be always admitted if they are good of their kind; they do not provoke any question with the writer. It is only when the artist's forms have a further significance, suggest ideas or feelings by what they represent or by symbolical or expressionist methods, that they impinge on the text. It is only then that the question arises, can it be done at all; and secondly, has the artist in question done it? It seems to me that real illustration in the sense of reinforcing the author's verbal expression is quite impossible. But it may be

[1] "The Anatomy of Melancholy." By Democritus, Junior. Illustrated by E. McKnight Kauffer. The Nonsuch Press. 1925.

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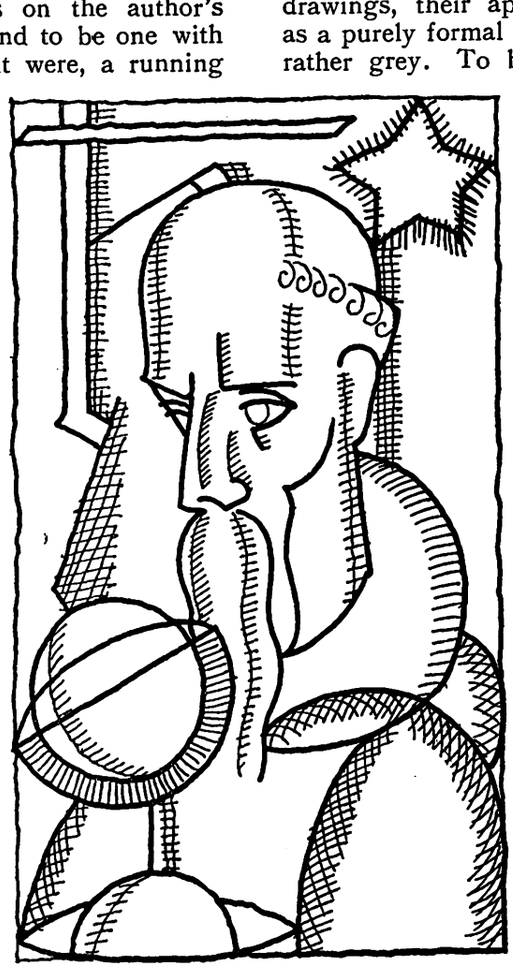
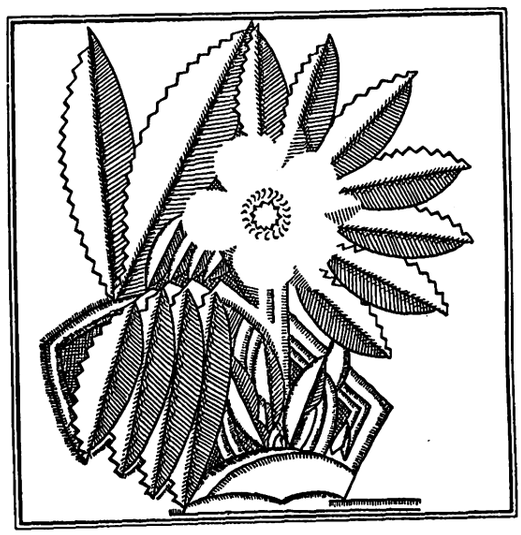
possible to embroider the author's ideas, or rather to execute variations on the author's theme, which will not pretend to be one with the text but are rather, as it were, a running commentary, like marginal notes written by a reader.

Now, such marginal notes may, as we know, be horribly exasperating, or they may be illuminating, according to the writer and also to the nature of the book. A writing of close-knit texture and concentrated unity of effect, a lyric poem for example, should have its margins clear of all, even the best, comment, since nothing must distract us. In such a work there are no interstices, no pauses where the commentator can decently put in his word. But if the book be of a rambling, easy going, cut-and-come-again nature, there are hundreds of places where we may turn aside and chat with our invisible fellow-readers. And of all such marginal commentators, the draughtsman is the most discreet, for he is inaudible; he never puts a word into your head which might get confused with the words of the author. He merely starts a vague train of thought by the image which he puts before you in one of those pauses which the author's discussion allows—though even so, of course, the question of whether he is welcome or not will depend upon his tact, his appositeness and the absence in him of impertinent self-assertion.

Now, it appears to me that Burton's "Anatomy of Melancholy" is of all books the most illustratable in this way and far more illustratable now than when it was written. Also it appears to me, though here I speak in fear of my literary friends, that Mr. McKnight Kauffer has proved himself the most charming, the most sympathetic, and the most witty of interrupters.





But first as to the decorative quality of his drawings, their aptness to the text, regarded as a purely formal matter of black and white or rather grey. To begin with, the typography of the book seems to be admirable. The general effect of an ancient folio is preserved without any affected archaism; all is clear, lucid, well planned and admirably printed on very good paper. Mr. Kauffer has clearly appreciated these qualities in his drawings. He has determined that in every way they should conform to the general effect of "colour" of the printed page. This means that he has had to maintain a certain average density of tone in his drawings, nowhere allowing too heavy or too closely placed darks, and nowhere becoming so thin as to leave a hole in the page.

A further consideration must be that of the rhythm of the drawn line, or, one might almost say, its tempo, since the quality of the drawn line depends so much on its pace. And here the printed page presents to the draughtsman a difficult problem. The rhythm of ordinary free draughtsmanship is nearly akin to that of the written word, but it is not at all naturally akin to the printed. The letters of our print, though originally based on written forms, have become far more rigid and exact, and have, if we imagine them drawn, a slow and excessively precise movement. Anything so exactly precise as the printed letter would be intolerably dead in drawing. Now the early Italian illustrators did, in their wood blocks, find almost exactly the right kind of rhythm for the printed page, but it is no easy matter for the artist who uses zincotype line blocks to draw for that process anything equivalent to these early woodcut outlines. The

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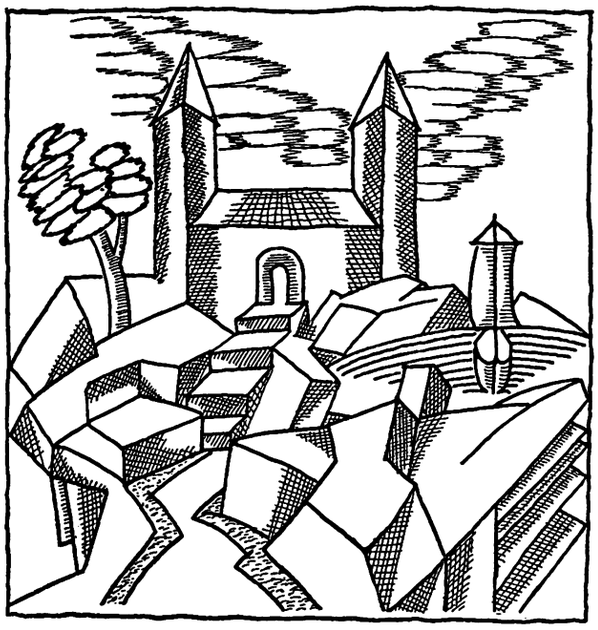
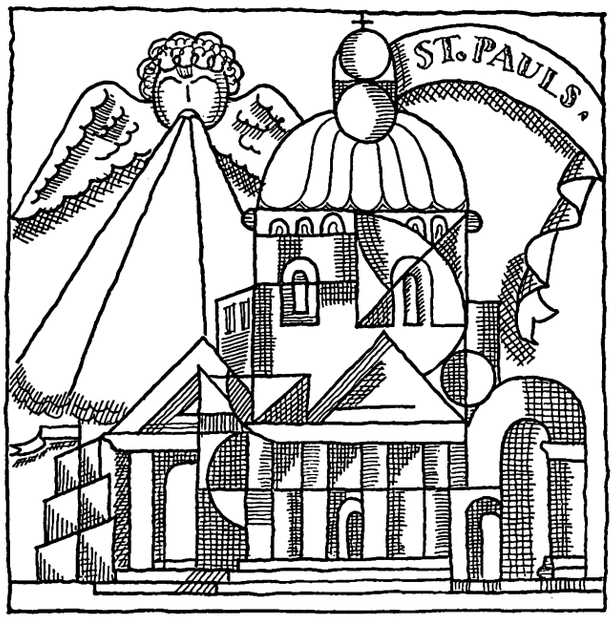
first artist who tried it at all extensively was Aubrey Beardsley. He fell into the error of a far too insensitive mechanical precision. His line, whatever its decorative quality may have been, was eminently inexpressive, insensitive and dead. And here Mr. Kauffer seems to me to





have succeeded beyond most of his predecessors. He has drawn his main outlines with some kind of reed pen which allows of slow steady movement without losing impetus and without much change of thickness. He uses this line with much freedom and variety, now with a firm and bold precision and now more tentatively and tenderly. But he has also seen that where a book is as large as a folio, the open outline does not quite " hold up " to the grey of the print, and he plays about on this firm, solid drawing with thinner lines crossed at right angles, or dotted, or in thin regular corkscrew curls, producing in this way the most charming interplay of diverse textures and something that almost suggests the idea of colour. So much for the nice adjustment of his technique. In the spacing of his designs, the ordering of his volumes, the balancing of his directions, he seems to me to show real invention and a fine sensitiveness to visual values.

I have said that Burton is more suited to illustration now than when it was written. We do not read Burton simply nowadays, for it is, in intention, a learned medico-psychological treatise to which its author has given a quite fictitious appearence of scientific method by dividing it into headings of " causes," " prognosticks," " symptoms," " cures." No doubt this may have taken in seventeenth century readers, but it will not do for us, and no one to-day goes to Burton for counsel or pharmaceutics; we read him for the delicious flavour of his Renaissance pedantry and quaint humours and for the sonority and flow of his prose. We do not, then, take him at his own valuation; we may love him, but we could never avow to him the reasons of our love. Now, all this gives the illustrator of Burton a peculiar position. We cannot ask of him to be more reverentially submissive than we are ourselves. He must enjoy Burton's flavour to the full, but he is guilty of no ill manners if after all these centuries, he now and then takes *us* rather than the author into his confidence, if he now and then whispers to us in a voice which the old man cannot overhear, " Isn't he a delightful old buffer, let's keep him at it."

It is in this spirit of affectionate raillery that Mr. McKnight Kauffer has commented on Burton, and in order to do it he has compounded a quite peculiar brew of artistic motives. I should never have guessed that the ingredients could have mixed so well into so exhilarating a potion. We have seen already that the Dream of Polyphilus and the old herbals give the special note of " colour " of these illustrations, but there is nothing too literal in his use of these models. To these, treated in the freest way, he has added, of all things, modern Cubist practice. What is really upsetting is the perfect fusion of these elements. He has drawn from Cubism a new and quite unforeseen possibility. We are so little accustomed to rest contented in the contemplation of abstract visible forms, as compared, for instance, with our readiness to contemplate pure auditory shapes, that Cubism, which set out to discover purely formal rela-

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tions, has always tended to suggest some accidental significance. People have insisted on reading into it symbolical or expressionist meanings, and many artists, such as the Futurists, have exploited it in that direction. Nothing could be more delightfully witty and apposite, therefore, than the peculiar and quite distinct use which Mr. Kauffer has found for it. He frankly lets it correspond, as it so easily does by reason of this fictitious symbolism, to the half magical and cabalistic flavour of Renaissance science which had not yet run clear of alchemical and mediæval lore.

The peculiar charm of such Renaissance science, and of Burton's in particular, is that it takes on so much of the quality of a work of art. It does not really supply information as it pretends to do; it only lures the imagination on into a mysterious region, where the whole secret of the universe lies always just over the next range of hills. Just so Mr. Kauffer's Cubistico-Cabalistic forms set the imagination free. We feel that if we could only pore long enough over these diagrams to understand them and then read very carefully all the authors Burton quotes, we should really hold the clue in our hands. And yet all the time our intellect knows well enough that it is only letting the imagination loose on a long tether, that it will come back to us breathless, delighted, but empty-handed. And we know, too, that it is really no use poring over Mr. Kauffer's diagrams, he has just been helping us in the subtlest, wittiest way to have our little game with the ultimate nature of things.

And beside this pseudo-scientific witticism of Mr. Kauffer's goes a pseudo-archaistic pedantry which I find equally delightful. With just as light and playful a touch he handles also the art of his day. He knows all about Renaissance designs, but he has the self-confidence which all genuine artists feel when confronted with past art. It is not for him something sacred and absolute, something to beget a slavish copy or a skilled pastiche; it is an inspiration and a point of departure for his own art. He gives to these Renaissance pillars, columns, pyramids and arcades a quite fresh flavour, so that while they remind us of the past they have the vitality of a contemporary creation. The pedantry is as full of enjoyment and poetic zest as was Burton's own. In that he is much nearer to the men of the Renaissance, to Brunelleschi and Donatello, than are any of their abject worshippers of to-day—or rather yesterday—since the high-water mark of such unintelligent industry was touched at the end of the last century.

In his illustrations of medicinal herbs Mr. Kauffer follows with a delightful freedom the herbals of Burton's time, but gives to his drawings a more deliberately decorative quality, though often by means of a freer balance and a less strict symmetry. His landscapes are generally reminiscent of the Dream of Polyphilus. Two in particular strike me as curiously happy: that which illustrates the effect of hot desert air in producing melancholy, where we look over the battlements of an Oriental tower to the desert dotted with schematic palm trees, and that which illustrates the solitary places beloved of the melancholic, where a lonely church stands on shattered rocks beside the sea. In this Polyphilus and Picasso seem to shake hands across the centuries, but though both are alluded to, the design has its own special half ironical, half poetical charm.

It was an inevitable tribute to Burton's vast knowledge of the classics that Mr. Kauffer should give us the portraits of the great men, the writers and philosophers of the ancient world. In these he has shown a curious power of taking the traditional portrait busts and giving them the oddest twist. They are at once schematic and decorative, and full of life and character. The character, it is true, is sometimes underlined almost to the point of caricature. Aristides, for instance, is irresistible in the inflexibility of his wooden-headed rectitude. Alcibiades is almost as amusing in the up-to-date Oxford manner of his elegance. Now and then perhaps one may feel that Mr. Kauffer's lighthearted humour is pushed too far. The Mars and Venus is frankly comic, but ever so prettily so, and in his occasional naughtiness he follows Burton's own method of mixing it with pedantry and ingenuity.

A great part of the pleasure which these illustrations give comes from the fact that in spite of all the knowledge of past art and of quite modern practice which they evince, in spite of their admirable planning and balance, they have an air of freshness and spontaneity as though they were drawn with something of the same exuberant and easy eloquence with which Burton rolled out his catalogues and long drawn phrases.

I doubt if any true illustrations can have the timeless quality of the great efforts of creative art. Probably these drawings of Mr. Kauffer's will date. The peculiar effect on us of their mixture of modernity and humorous antiquarianism cannot last. But Burton himself dates. It is precisely because he dates so charmingly that we read him. I believe Mr. Kauffer's drawings will themselves date as agreeably and give to this edition of the Anatomy a unique and distinguished position.

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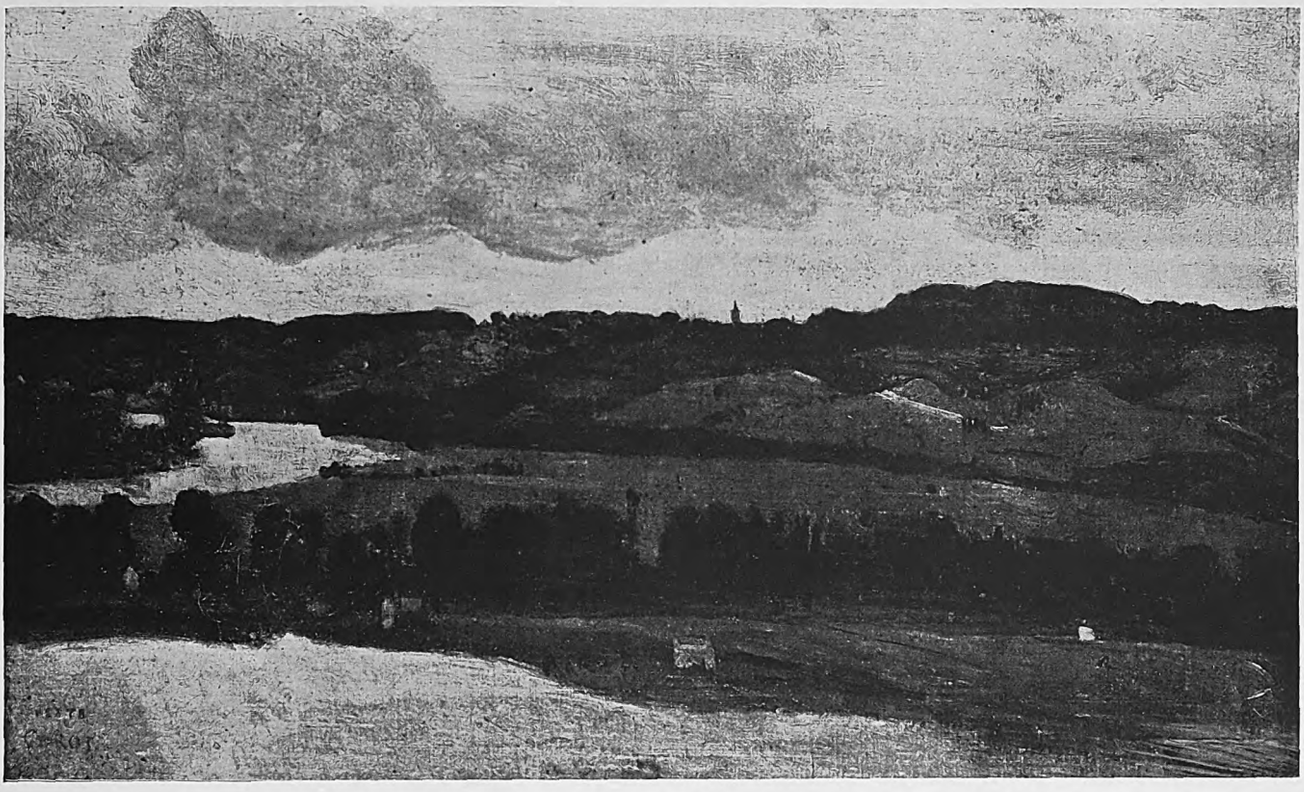
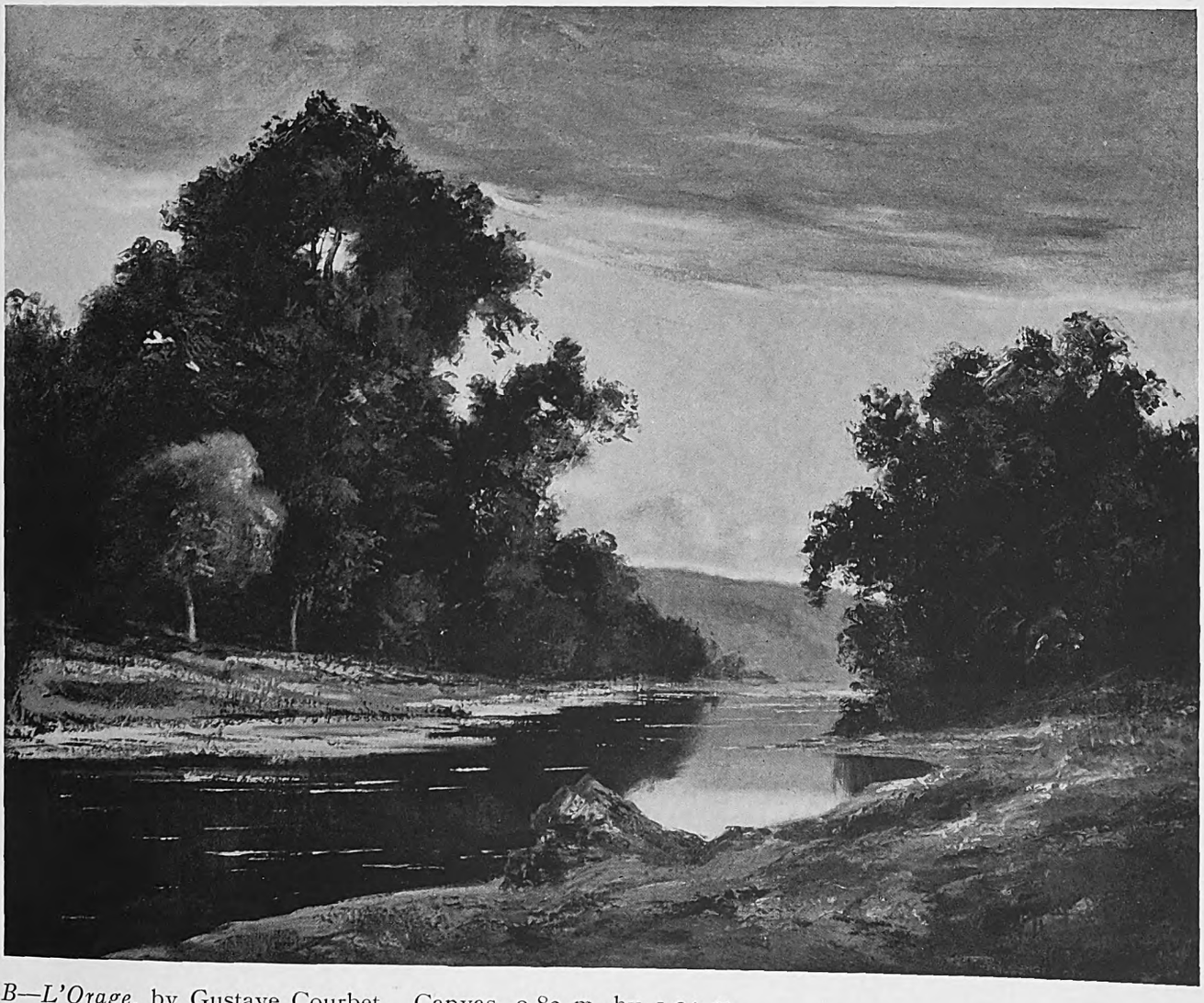


A—Les Bords de la Seine, by Corot. Canvas, 21 cm. by 35 cm.



B—L'Orage, by Gustave Courbet. Canvas, 0.82 m. by 1.04 m.

Pictures presented to the new Foreign Gallery at Millbank by the National Art Collections Fund

Plate I. A Birthday Gift

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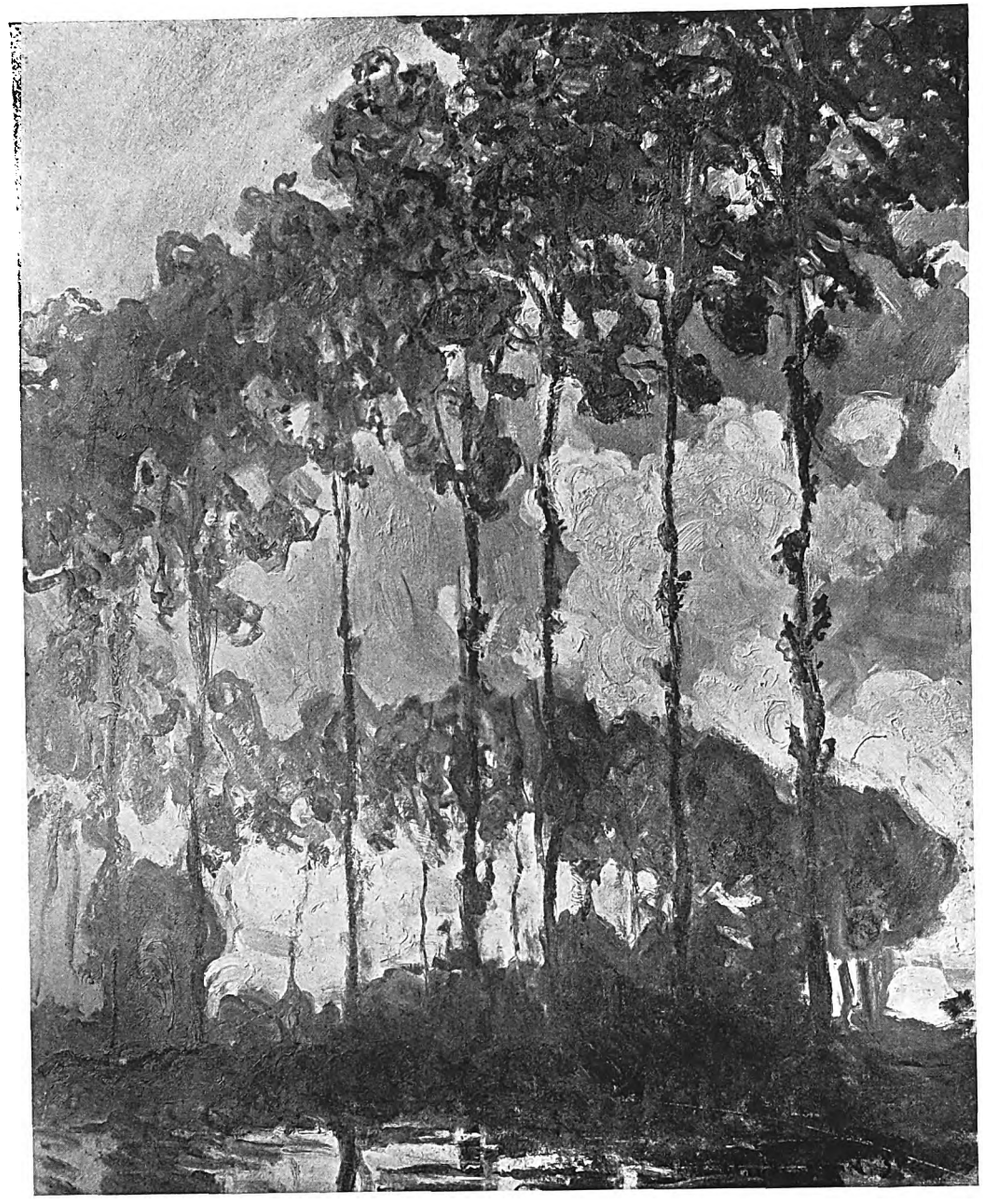
A—Dame assise dans un Parc (*Portrait de Mme. Monet*), by Monet. Canvas, 74 cm. by 56 cm.



B—Poplars, by Claude Monet. Canvas, 93 cm. by 72 cm.

Pictures presented to the new Foreign Gallery at Millbank by the National Art Collections Fund

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A BIRTHDAY GIFT

BY D. S. MacColl

THE Executive of the National Art Collections Fund considered that it would be in accordance with the wishes of their members if they were to mark the opening of a new branch of the National Gallery by the special gift of a picture or a piece of sculpture. Mr. Samuel Courtauld has recently paid ransom for some of our long arrears in acquiring examples of modern French painting, and his pictures, along with the Lane Bequest and other gifts and purchases, have done more than might have been hoped for to make up for lost time and opportunities. It is a woeful tale. In the 'nineties the Trustees of the National Gallery were still firmly opposed to the acquisition of Corot, Millet and their contemporaries, and even private collectors in England could not be induced to look at Manet, Degas or Monet. Goya, even, was taboo till 1896. A Degas was offered to the National Gallery under Poynter, and refused. One had to watch pictures by Goya and Daumier and many more pass to Germany, while appeals were ignored, and exhibition after exhibition of the later painters took place in London and left the public galleries and private buyers unmoved. Picked works that Scottish collectors, more alert, had bought, drifted back to France, Manet's *Victorine Meurend,* for example, bought for £18, and Degas' *Au Café,* now the gem of the Camondo Collection in the Louvre, hooted out of the country because it was named *L'Absinthe* (which, translated into English, is "Afternoon Tea"). A Degas at that time could be picked up for £30. When I went to the Tate Gallery in 1906 foreign painting was represented by a wall largely occupied by Delaroche's *Lady Jane Grey,* flanked by Rosa Bonheur's *Horse Fair* and Charles Poussin's *Pardon,* by Dyckmans, Clays, Horace Vernet and Ary Scheffer, a fair example of Fantin-Latour's flowers and the charming little landscape by Bonvin. These were supplemented by Mrs. Edwardes' gift of the Fantin portrait in 1904 and of other examples in 1907. But the turn of the tide came in 1910 when the Salting Bequest of Corots and other paintings of that school fell in, and the gift of pictures, chiefly Dutch, by Mr. Drucker, was accepted. Then followed, in 1914, the tussle over the Lane Collection, refused by Dublin, accepted for exhibition at the National Gallery and then declined, accepted for exhibition at the Tate Gallery and bequeathed. Out of the prospect of that bequest arose the offer of a gallery by Sir Joseph Duveen, which he made to me in 1914, the purchase of pictures by Sir Charles Holmes at the Degas sale from a special Treasury grant during the war (he just escaped with them from the German advance on Amiens) and various gifts and bequests, including Mr. A. H. Studd's, culminating in the unlooked-for Courtauld benefaction of considerably over £50,000's worth of pictures.

Through the Fund, by the efforts of Mr. Frank Rutter, the lovely little Boudin of *Trouville* had already been presented in 1906, and other gifts followed. For the present one their choice first fell upon the fine early Corot of *Honfleur,* lately at the French Gallery; but the limit to which they felt they could go for it was £2,500, and they failed to obtain it at the price. For less than that sum they have now secured not only a Corot but a Courbet, the acquisition of a landscape by whom was suggested as an alternative, two works by Claude Monet, and two pieces of sculpture by J. B. Carpeaux, into the bargain. These last will be reproduced in a later number.

The Corot is a small early work, of the kind that is steadily ousting, in the regard of artists and the collectors who follow their taste, the more showy pictures of tree-fluff and flicks of paint [PLATE I, A]. It belongs to the period when he worked on the Seine at and about Rouen and Mantes between 1830 and 1835, before his second visit to Italy, and before he settled down to the manufacture of an Italy-France at Ville d'Avray. It recalls some of the little picture-studies given to the *Arts Décoratifs* by that painter of fine taste, M. Moreau Nélaton. It is in low grey tonality, with a faint gleam from behind clouds, and river bluffs, fields and trees bosoming out over a reach of the river. The faint greens are steeped in the grey atmosphere, and there is nothing of the unlucky purplish tone, due perhaps to the persistence of blue and fading of yellow, that intrudes on some of his early work, such as the *Avignon* in the Lane Bequest. The picture comes from the posthumous sale from Corot's studio, bears the stamp and seal, and is described and illustrated in the great *Catalogue Raisonné* of Robaut under No. 337. It is called there *La Seine, aux environs de Rouen,* but I should have guessed "environs de Mantes" on the road to Vétheuil.

Courbet's *L'Orage* is a larger work, characteristic in its touch of swagger, in its melodramatic contrast of light and almost black, and in the palette-knife plastering of the paint. But the sky effect (something like that in Cotman's *Greta Bridge*) of thunder clouds clearing off and

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leaving a greenish heaven with cumulus clouds on the horizon, is well observed. The picture is not known to the books, having been in the possession of a family in Courbet's country for two generations at least, and probably from the time of its painting. The scene, too, is no doubt from the Ornans region, for the characteristic rock-forms can be made out behind the trees on the right, and the river may be the Loue, which he painted frequently [PLATE I, B].

These two painters may now be regarded as old masters of the modern school. Claude Monet himself, though still living at a great age, begins to qualify for that title. He has suffered, in fashionable esteem, from the too great familiarity of the present generation with his later work, in which the inclusion of difficult pictorial material and the broken, scrambling technique adapted to it, have replaced the broader handling of his early and middle time. As those periods become better known the balance will be redressed, and he will take his place for the astoundingly fine and original colourist he has so often been, the greatest discoverer in landscape of his time. His figure-pieces, moreover, as with Corot, will be increasingly sought after. Of two superb portraits known to me, one has gone to Germany, the other is in private possession in France. The *Déjeuner sur l'herbe,* a great group of pic-nickers under trees, broadly painted as a Manet, is in Germany: a picture of the same sort, ladies in clear coloured ample toilettes in a wood, is fortunately in the Luxembourg, and Mr. Courtauld's very happy acquisition of a beach scene has the same subtle notation of out-of-door daylight. The *Dame assise dans un parc,* a portrait of Madame Monet, now acquired, will make this side of his talent better known [PLATE II, A]. It is the kind of subject associated with Renoir, though without his seductive bent for prettiness and ultrafemininity. But how much solider a knowledge of the sources of beauty in sunshine is here, how unexampled a balance held of the bewildering elements of sun colour and shadow colour playing over a rose dress, the flesh, the dappled bench, the streaming of green lights behind, the warm or faintly empurpled browns of the path! A touch of insistence, of too great concentration on any patch would conventionalize the whole, or ruin it, as in Renoir's white and blue dazzle, or his tumbling over into brick or strawberry jam.

The *Poplars* is a more broadly abstracted and stately composition, based on the natural rhythm of trees wheeling about the windings of the little Epte. The green of these is bathed in the blue deeps of the sky, and in counterpoint to them a surge of white clouds boils up, ever so faintly touched with rose [PLATE II, B]. The picture is one of a series, and dated, apparently, 1890. Some of them I can remember at the British Artists in Whistler's reign, and another later at the New English Art Club. It amused me, the other day, when a bright young critic congratulated the members of that society on becoming at last aware of the works of the Impressionists, a school they had exhibited and absorbed before he was born. For me this picture has an interest of memory as well as of beauty. I spent some days of a wonderful radiant spring in 1894 at the *Grenouille,* a small pub in Giverny, with Charles Conder. Others of the party were Logan Pearsall Smith, Arthur Blunt and Jonathan Sturges. We swam and paddled in the Epte, with great files of the trees shifting and reforming in endless permutations of sweeping curve, and one day we saw their servant, Claude Monet, go forth with his wheelbarrow of canvases, to wait upon their will, as the day went round the clock. Our picture, simple as a poster in its disposition, dry almost as a fresco in its pigment, but mysterious in its envelopement, will be a difficult one to hang among less heavenly hymns to light. It gave me a stun of pleasure when I saw it in a Paris dealer's window, and I was not surprised to learn that Monet thought it the best of the series, and could not, for many years, be brought to part with it. At last he was persuaded to sell it to a Russian admirer and friend, and he in his turn was forced by the revolutionary troubles to let it go.

I suggest, in face of a picture like this, that the time has come to discard tiresome journalistic labels of "Impressionist" and "Post-Impressionist"; and to accept each artist for himself and not for the figure-of-theory convenient to the propagandist. Monet has served long enough as whipping-boy for the worshippers of Cézanne. To represent a man enraptured with the beauty of light as a kind of scientific oculist is a little too silly, and the regular formula which confounds him with Seurat as a "divisionist of tones" merely proves that the writer has looked at a label and a wrong label, but not at the pictures. I am more convinced than ever that the great figures of the period are three, Manet, Degas and Monet. Manet is the author of the most conclusive picture of all, the *Olympia* in the Louvre, conclusive in design and in a colour scheme that is among the marvels of all painting and a subtle transfusion into occidental of oriental art. Degas, the nervous draughtsman and pastellist, is less fully a painter in oil; he is the contriver, also under oriental influences, of strange dispositions and harmonies wrung from the tawdry world of the theatre or surprised in the bath tub. Monet is doubtless too all-embracing, wagering too often

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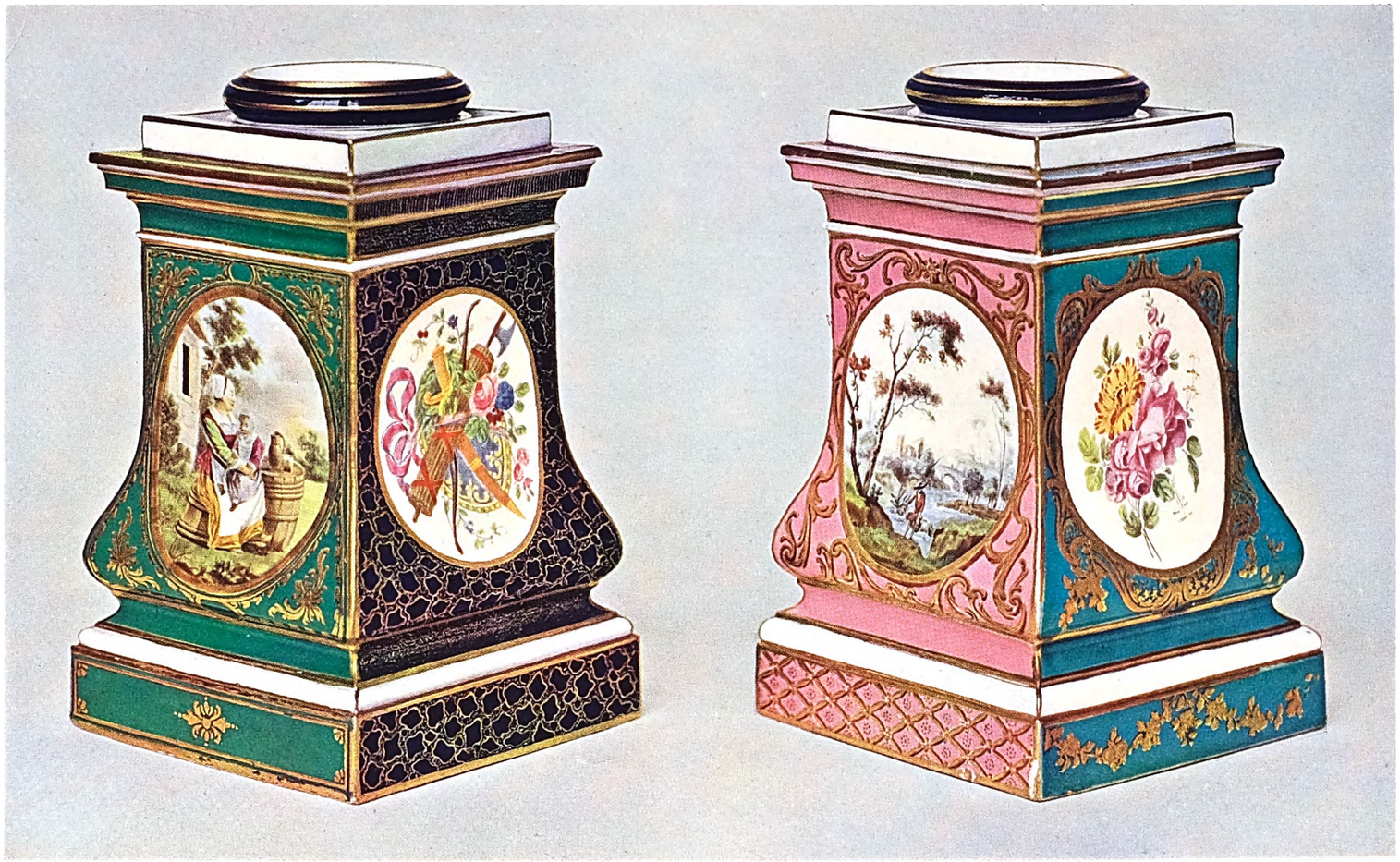

Pair of buib pots; Sèvres, 1760. Painted by Dodin. (Mr. Lionel Faudel-Phillips)

Plate I. Sèvres and other Porcelain in the Collection of Mr. Lionel Faudel-Phillips

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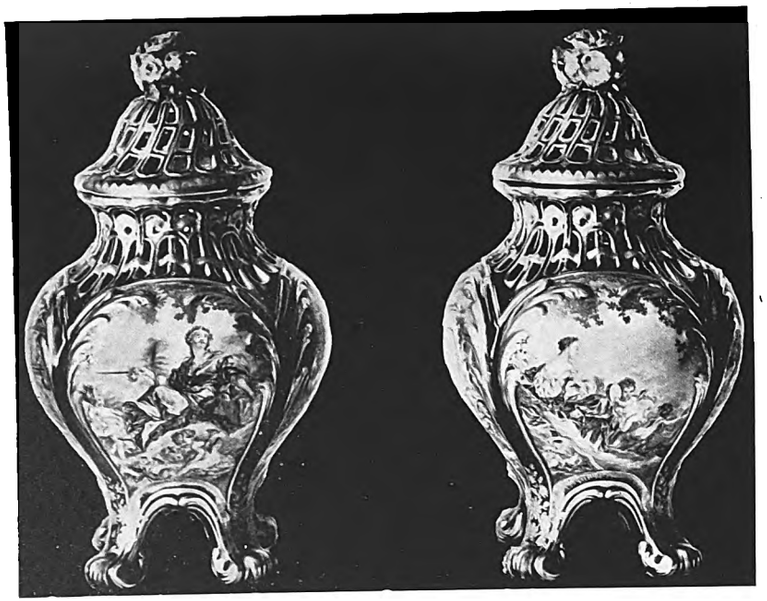
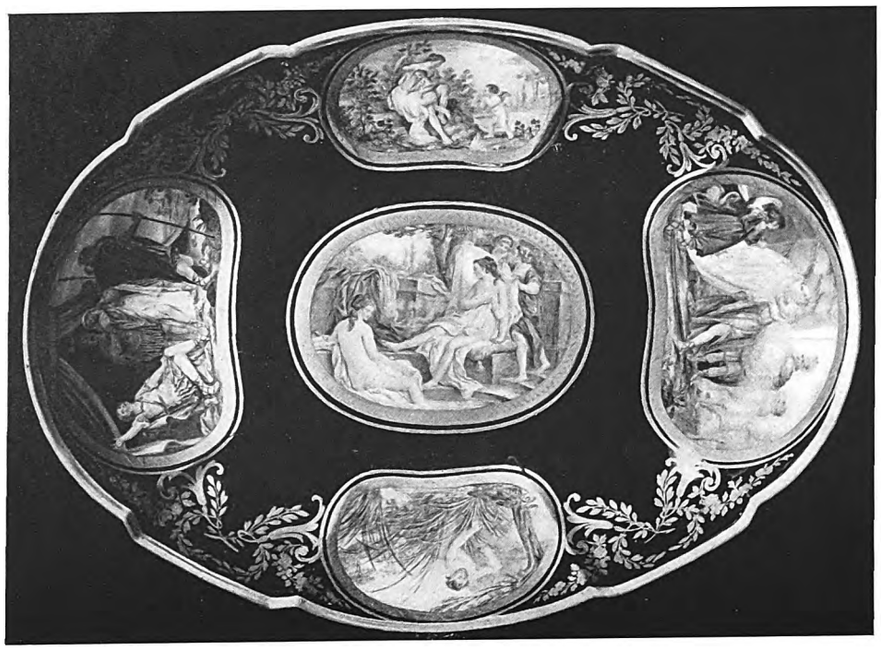
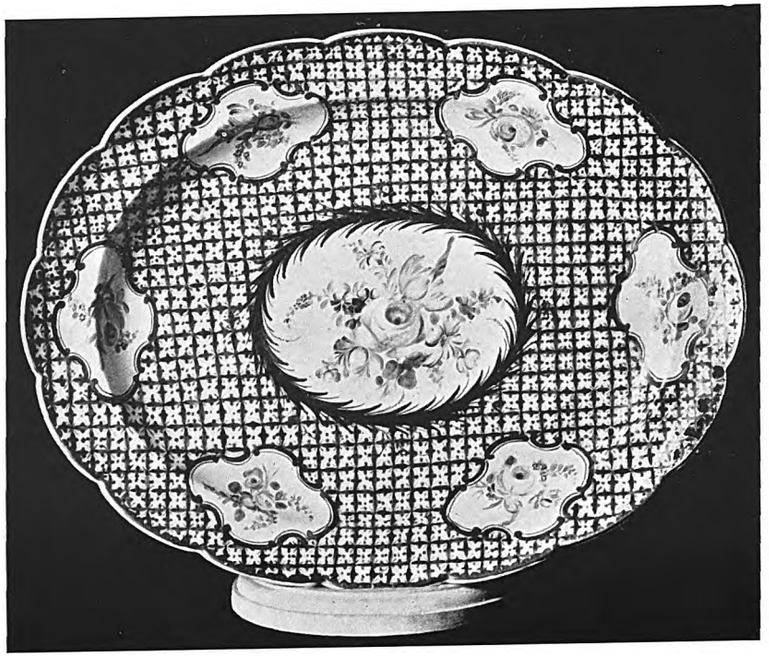


A—Pair of vases with subjects after Boucher; Chelsea, about 1760

B—Pair of figures modelled by F. E. Meyer; Berlin, about 1762. Figure of Fame; Chelsea, about 1765



C—Dish with figure-subjects by Dodin; Sèvres, 1792



D—Dish from a dessert service; Chantilly, about 1760

Plate III. Sèvres and other porcelain in the collection of Mr. Lionel Faudel-Phillips

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to raid a picture from casual river banks and iron bridges, lop-sided cliff edges, lily ponds, and other desperate accidents of nature and man's contrivance. Even then his integrity of vision is impressive, his appreciation of some wicked moment of transition from one glory to another in the pageant of light.

Beside these I reckon as lesser figures Renoir, Pissarro, Sisley, and, I am sorry if I hurt the feelings of THE BURLINGTON MAGAZINE, Cézanne. All of these have their occasional successes. We are fortunate in having, in the *Première Sortie* of the Courtauld Renoirs, an instance of his frail charm, that only appears in patches of the Lane *Parapluies*. Cézanne's successes lie in a limited convention of orange-gold, viridian, and a peculiar fascinating blue, with a fainter filmy blue of the sky, as we see them in the picture lent by Miss Davis and in a *Jas de Bouffan* lately at the Independent Gallery. But a nervous impotence grew upon him, so that he found it difficult to make a sea lie down, a mountain stand, a tree grow, a figure consist, a head turn, or features inhere in a face. Let us be thankful for what we get without making a merit of defects. Gauguin and Van Gogh are the last word in this great colour-progress; Gauguin fitting an oriental matter to the oriental convention; Van Gogh a splendid mad intensity in a kind of enamel impasto. We are again fortunate in having a taste of the former in Sir Joseph Duveen's gift, and a first-rate example of Van Gogh in the *Field at Arles,* the latest addition to the Courtauld group.

Because of the general turn-away of the whole group from chiaroscuro to colour a feature of them all is relative flatness. Manet began with inky shadows and solidity: his later reduction to colour spaces of half-tone and light was at once remarked by Daumier, who spoke of him as re-introducing *le jeu de cartes*. So Meier-Graefe, one of the first to applaud Cézanne, was struck at the outset by his flatness. Since all painting is *parti pris,* a choice of some element or elements to emphasize, a resulting flatness in the painters of a school is no reason for condemnation, but it is wrong-headedness to praise them precisely for the qualities they do not possess. London will shortly have a feast in the pictures that hitherto have been perforce imperfectly seen, with others that the kindness of owners have added as a loan and send-off to an extension of our pleasures.

SÈVRES AND OTHER PORCELAIN IN THE COLLECTION OF MR. LIONEL FAUDEL-PHILLIPS

BY BERNARD RACKHAM

IN common with other forms of French applied art of the eighteenth century, "old Sèvres" has of late years been under a cloud; if they do not actually frown upon it, collectors are apt to pass it by without a sign of recognition. The product of an age and a society in which, as perhaps at no other time, the art of living was carried to the very height of fastidious refinement, the porcelain of the French royal factory needs for its appreciation a mood somewhat foreign to the temper of to-day. Yet it must be allowed that for perfection of workmanship it stands unsurpassed; it represents a phase in the history of pottery without a precise parallel. The royal Saxon factory was from the very outset established as a prospective source of revenue to an impoverished State and with a view to fostering its home industries, whilst the various English porcelains were turned out haphazard by commercial enterprise, lacking any but the slenderest of princely patronage and in most cases financially disastrous to the promoters. Sèvres alone of the greater European factories depended entirely on the favour of the Court. Without royal participation in the undertaking the splendid wares which came from its kilns would have been quite impossible; thanks to lavish expenditure a degree of efficiency became attainable which, at least during the best period, set its stamp on every piece that issued from the factory, and thus provides the surest means of discerning the genuine wares from the great quantity made in fraudulent imitation, especially during the first half of the nineteenth century.

Sèvres, or rather the factory at Vincennes out of which it grew, owed its origin definitely to competition with imports from Saxony, and the earliest productions show by their style the effect of this concurrence; such pieces as a tray with a river landscape within a lacework border, lately acquired for the Victoria and Albert Museum, are palpably imitations of Meissen. But the factory soon grew to independence in ideas, and was in its turn to have an influence as far-reaching as had been that of Meissen. Not only were the minor French factories obliged to emulate, as far as preferential ordinances in favour of Sèvres would allow, the sumptuousness of their great rival; the influence spread abroad also, and even Meissen itself was at last content to borrow styles of decoration invented at the French factory. In England also the first phase, in which the

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favours of imitation were fairly evenly divided between the Far East and Germany, was followed by a second, in which the fashions were dictated from Sèvres, not without excursions, in the case of Chelsea, into a belated wildness of rococo such as the modellers of Sèvres—it was the models especially that this development affected—never dreamed of in any extravagance from their well-ordered path of discipline.

The course of events which I have here suggested is well illustrated in such a collection as that of Mr. Lionel Faudel-Phillips at Stisted Hall. Though not numerous, the specimens composing it stand out for their fineness of quality, and it may be of interest to draw attention to some of them in particular. To the finest period of the Sèvres factory, when under the direction of Boileau it had lately become royal property, belong a pair of small bulb-pots [PLATE I] marked with the date-letter for 1760. These are not only remarkable for their superb finish, but also curious and certainly very exceptional, if not unique, in having a different decoration on each of their four sides. The coloured grounds of Sèvres, borrowed from Meissen, which in turn took the suggestion for this form of decoration from powder-blue Chinese porcelain, are here seen in the perfection which won for them such renown. We have on the four sides of the two pieces: *gros bleu, vermiculé* in gold, enclosing trophies, in one case of War, in the other of Love; the pale *bleu céleste* with bouquets flanked by gilt scrollwork and trellis; salmon pink, a warmer variety of the famous *rose pompadour,* with landscapes enclosed by heavy scrolls; and apple green as a ground for subjects in the manner of Teniers—a man with bagpipes and a woman nursing a child. The decorators' marks show that the painting is the work of Dodin, one of the ablest of the figure-painters of the factory, and the gilding of Le Guay. To the same period may be assigned the large tray [PLATE II, A] mounted on an ormolu framework of exquisite chiselling as the top of a small table; here the ground is of *rose pompadour,* and the formal laurel wreaths, laid round a white reserve with a posy in colours, are in apple green edged with gold.

A more advanced stage, in which the formalism of the Louis XVI style is already apparent in the design, is illustrated by a pair of *éventail* flower-pots painted with military subjects and groups of accoutrements in panels on a green ground. These belong to the year 1769 and bear the mark of the gilder Le Guay; the panels are in a manner generally assigned to the painter Morin, although, as is often the case with his reputed work, the attribution has no mark to bear it out. Slightly later in date, again, is the bowl [PLATE II, B] with bacchanalian scenes and a gilt border of Vitruvian scrolls on a *bleu de roi* ground mounted on an ormolu support, in the manner of Gouthière, consisting of three youthful satyrs acting as caryatids. With an oval dish of the year 1792 [PLATE III, C], decorated with small classical figure-subjects once more on a *bleu de roi* ground, we come to the last years of the factory as a royal institution, when in spite of ever-recurring financial difficulties work of fine quality was still carried out, thanks to the established traditions of nearly half a century of craftsmanship. This dish would seem to have belonged to the famous service of which the greater part is in the Royal collection. The marks borne by it are those of the figure-painter Dodin and, once again, of the gilder Le Guay.

The influence of Sèvres on the pre-existing French factories is evidenced by a dessert service [PLATE III, D] belonging to Mr. Faudel-Phillips, from the factory founded by the Duc de Condé at Chantilly. Here in the early stages decoration was almost wholly confined to patterns taken from the Japanese porcelain of the school of Kakiemon. With the rise of Sèvres, however, new modes were adopted in self-defence, as shown in the service in question. The decoration of this service consists of a blue trellis pattern covering the surface, except where it is broken by gilt-bordered reserves in which are bouquets in colours. One piece in the service has " exotic birds " instead of the flowers in the panels. The mark of a hunting-horn is painted on this service in the blue enamel of the ground pattern instead of the customary red of the earlier period.

At Chelsea the advance of Sèvres is punctually reflected in the adoption in 1756 of rich coloured grounds. The Chelsea shapes, however, which soon after this date reached the height of their extravagance, show a belated devotion to rococo restlessness, far passing the lengths to which the well-mannered modellers of Sèvres allowed themselves to go. The large vase at Stisted [PLATE II, C], resembling a pair in the Jones Collection at South Kensington, with brightly coloured birds against a gold background and a general groundwork of " mazareen " blue enriched with massive gilding, is an eloquent representative of this phase in the development of the Chelsea style. Sèvres forms are more nearly followed in the pair of smaller vases [PLATE III, A] with the same dark blue ground and four panels with paintings in colours. These panels contain alternately groups of peacocks, poultry, and other domesticated birds in the manner of Hondecoeter and copies of four allegorical paintings by Boucher, representing Satirical, Lyrical, Pastoral, and

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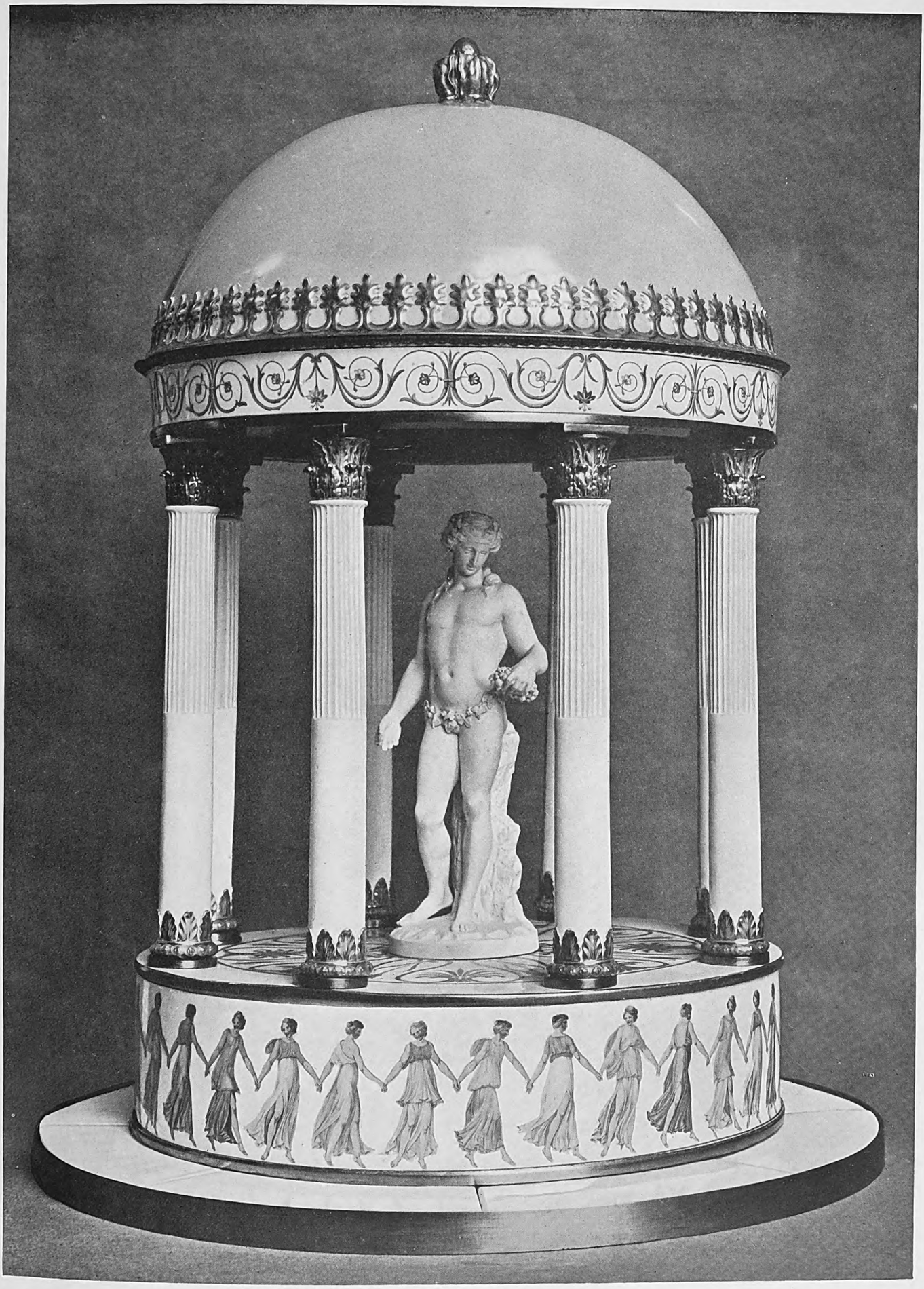

Model of a temple of Bacchus. Berlin porcelain, late eighteenth century. (Presented by Mr. Lionel Faudel-Phillips to the Victoria and Albert Museum)

Plate IV. Sèvres and other porcelain in the possession of Mr. Lionel Faudel-Phillips

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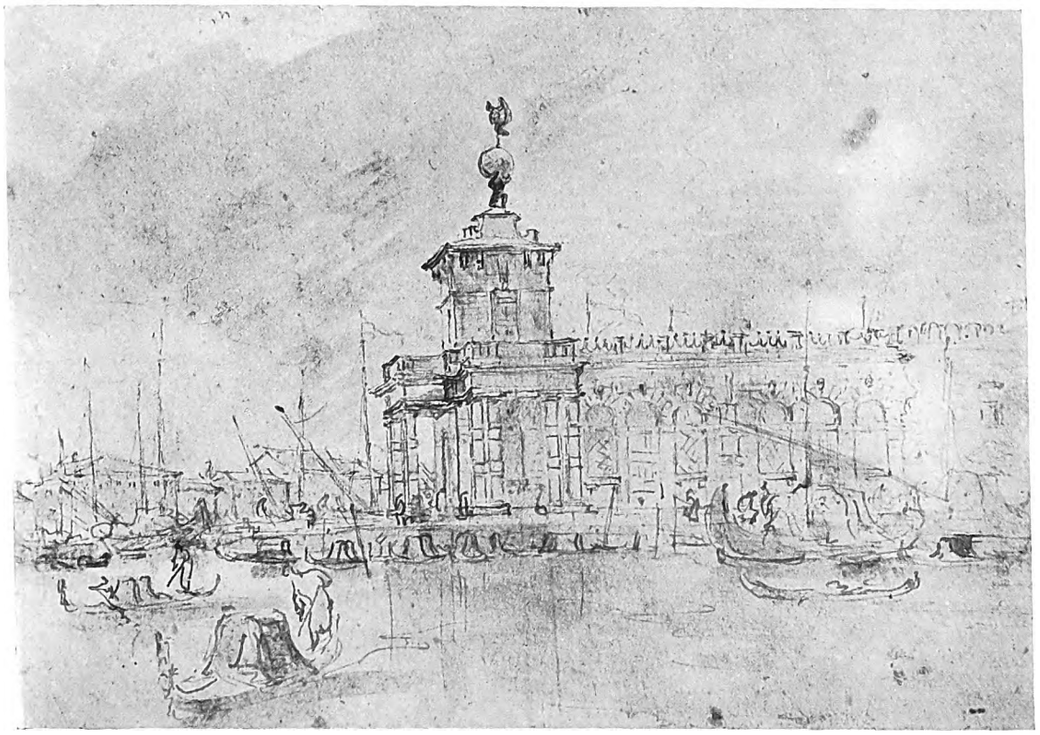
A—

B—



Two sides of a sheet of drawings, here identified as by Guardi. *A—The Flagellation; B—The Dogana.* Pen and wash. (Dresden Print Room)

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Epic Poetry, taken, doubtless, from the engravings by Claude Duflos. We may mention here, incidentally, another example of Chelsea porcelain in Mr. Faudel-Phillips' collection, a figure of Fame of an unusual model, marked with a gold anchor. We reproduce it here [PLATE III, B] with a pair of figures in Berlin porcelain of about the same period; they were modelled about 1762 by Friedrich Elias Meyer as Earth and Water in a set of the Elements, but here appear with slight changes in the appropriate accessories.

With these figures we pass to Germany, where also the influence of Sèvres can be traced unmistakably during the short period between the middle of the eighteenth century, when Meissen was the dominant force, and the onset of the classical revival in its more pedantic manifestations. Mr. Faudel-Phillips possesses a coffee-pot [PLATE II, D], and has given a similar one to the Victoria and Albert Museum, from the short-lived and little-known factory of Pfalz-Zweibrücken, of which the mark was the interlaced initials PZ. The landscape on this piece is far removed from the Saxon river scenes which are so characteristic of a certain class of Meissen porcelain, and shows a much nearer affinity with those of Sèvres; in the brocade borders also Sèvres influence is perhaps to be recognized.

It may not be out of place here to refer, lastly, to the handsome gift recently made by Mr. Faudel-Phillips to the Victoria and Albert Museum in the form of a porcelain model of a temple sheltering a biscuit figure of Bacchus [PLATE IV], from the Berlin factory. The forms and decorations with which Sèvres has so thoroughly familiarized us as typical of European porcelain in its second phase have here gone by the board at the dictates of a growing devotion to classical antiquity. That porcelain finds in such a structure the very happiest of guises cannot be contended; yet the piece has a certain attractiveness to those who can take an interest in that German neo-classicism of which Goethe was the centre.

TWO DRAWINGS BY GUARDI IN THE DRESDEN PRINT-ROOM

BY L. FRÖHLICH-BUME

UNTIL quite recently Guardi was regarded as little more than a pleasant artist, though one felt that he deserved a deeper sort of appreciation. It was left to Dr. Fiocco to open the eyes of connoisseurs, and so those of the general public, to the real merits of this artist. This is particularly gratifying in view of the fact that this painter is peculiarly sympathetic to our age, and no great historical knowledge is needed to bring us into direct contact with his outlook.

Guardi it was who, even before the days of Turner and Bonington, paved the way for the Impressionists, sharing with them not only their strength—an amazing sense for plein-air and light—but also their weakness, the lack of original compositional power, a failing rarely found amongst his contemporaries. Unlike the landscape painters of the nineteenth century, however, he rarely worked from nature; the former studied minutely the effects of light and atmosphere and sought to transfer within their picture frames " a piece of nature seen through a temperament." Guardi's earliest successes were achieved in painting the scenery of Venice, and to that subject he returned in his later years, rarely to leave it. His method was—to use one of our hard modern terms—to indulge in plagiarism, the common practice of his day. Although the etchings of Brustolon and the paintings of Canaletto served as a basis for his presentations of Venice, with its shimmering light and vibrant contours, it was with a vision possessed by none before him that he painted his native city.

We now have to consider whether the creation of a drawing, such as that on PLATE B, from the Dresden Print-Room, was not achieved by the aid of some other man's work. This question, which it would be absurd to ask in the case of any other artist, must here be posited. The drawing bears the undoubted hall-mark of originality, but in view of what we know of Guardi's methods, it cannot definitely be considered as a study from nature. On the other hand, the precision of line and the absolute rightness of the smallest graphic details in relation to the whole drawing bear no resemblance to the tentative uncertainty of a copy, no matter what its style or period. We must, therefore, postulate that Guardi, even though he employed the compositions of others, was no slavish imitator, but merely used them as material for his drawings. He retained the spacial relationship and the disposition of figure grouping, but succeeded, through his peculiarly broken and shaky line work, in creating a purely individual effect.

It is not improbable that we have before us a sketch which Guardi himself did of the Dogana, as there do exist some authentic studies

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direct from nature. On the other hand, it is conceivable that he made the study from one of Canale's paintings, or from some etching, in order to employ it in one of his larger views of the Dogana, such as the one in the Wallace Collection. It is, therefore, left to one's imagination to realize how the straight and definite lines of the architecture in the original were transformed into Guardi's lightly rhythmic and dissolved contours, and how the sharply cut mass of the figure becomes the crooked, deformed and nebulous shape, barely discernible in the shimmering reflected light of the water's surface. In any case, whether Guardi drew from nature or from some other painting he created an original work; and here lies the difference between Guardi and other painters —where they, engaged in copying the work of another's hand, merely translated, he created.

A sketch on the reverse of the Dresden drawing reveals the other side of Guardi's art, which has only recently been made generally known through the agency of Fiocco's book. It consists of a figure composition for a scene from the Passion, namely, a *Flagellation* [PLATE A]. Here also the possibility of the employment of a composition by another hand—for instance, a version by Magnasco—could be suggested; but the manner of the drawing, the picturesque resolution of the forms, the complete realization of the figures through the medium of light and shade, the wave-like contour and the avoidance of every caligraphic intention, so that the figures are plastically realized solely by virtue of their position in light, are proof positive of Guardi's independent methods.

Until now the drawing in the Dresden Collection has been attributed to Tiepolo, and as no one has visualized a possible relationship between the views of Venice and the small groups of figures in connexion with Guardi, this attribution was only natural; the figures in his pictures having formerly been ascribed to other masters, particularly to Tiepolo. Still less then was Guardi thought of in connexion with this drawing containing, as it does, at one and the same time a figure composition and a vista with figures, and in which similar methods of drawing are employed on both sides of the paper. On this account, however, quite apart from its pleasing qualities, this drawing is valuable as giving added weight to the growing appreciation of Guardi as a creator both of topographical and of figure compositions.

AN UNPUBLISHED VELAZQUEZ

BY AUGUST L. MAYER

THE *Portrait of a Woman* here reproduced [PLATE I] has been known in its former state [PLATE II, B] for many years. It has always been regarded as representing the wife of Velazquez and has been attributed to the greatest of Spanish painters. But though highly appreciated by the family who owned it, and well known through a letter written by Carl Justi, who could not arrive at a definite conclusion as to the authorship, the picture was not regarded as of such importance by critics and amateurs. It appeared some years ago in a sale at Lepke's in Berlin, but did not realize a figure high enough to satisfy the family and so was "bought in."

Originally the picture came from Naples. For the last twenty years it has been the property of Mr. Pappenhagen, of Fussen, in Bavaria. Finally a German dealer bought it. I had not seen the picture for fifteen years, and on its being brought to me I recognized that it had suffered at least one ordeal of repainting. The portrait was therefore cleaned under my own supervision and instructions with an amazing result. The nineteenth-century overpainting—the jewels and the shirt—disappeared immediately and the repaintings in the face also came away fairly easily. The costume offered more resistance, but when I saw the face in its original state it was clear to me that the costume, which had always puzzled me and intrigued me, could not possibly be original, and I was forced to the conclusion that the painting was a study which had been finished later. The costume with a very stupid feather boa and a yellow and blue neckcloth seemed painted by a man who had studied under Luca Giordano. Underneath this costume appeared the original, a collar and a black costume, very broadly sketched and having important pentimenti.

I do not think that the picture in its restored and now pure original state needs anything like an extended apology as a genuine work of Velazquez. It betrays in every way the hand and the conception of this great genius. It is his brushwork, his inimitable mother-of-pearl flesh tones as well as all his indescribable freedom and nobility.

No doubt the lady is the same as the one represented in the famous *Sybil* of the Prado Museum [PLATE II, A], which has always been considered a portrait of Velazquez's wife, and it seems to belong to just the same period, which is to say, that it must have been painted

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Portrait of a Woman, said to be the artist's wife, here identified as by Velazquez. Canvas, 59.6 cm. by 45 cm. Cleaned and restored to its original state. (Mr. L. Malmedé, Barcelona)

Plate I. An unpublished Velazquez

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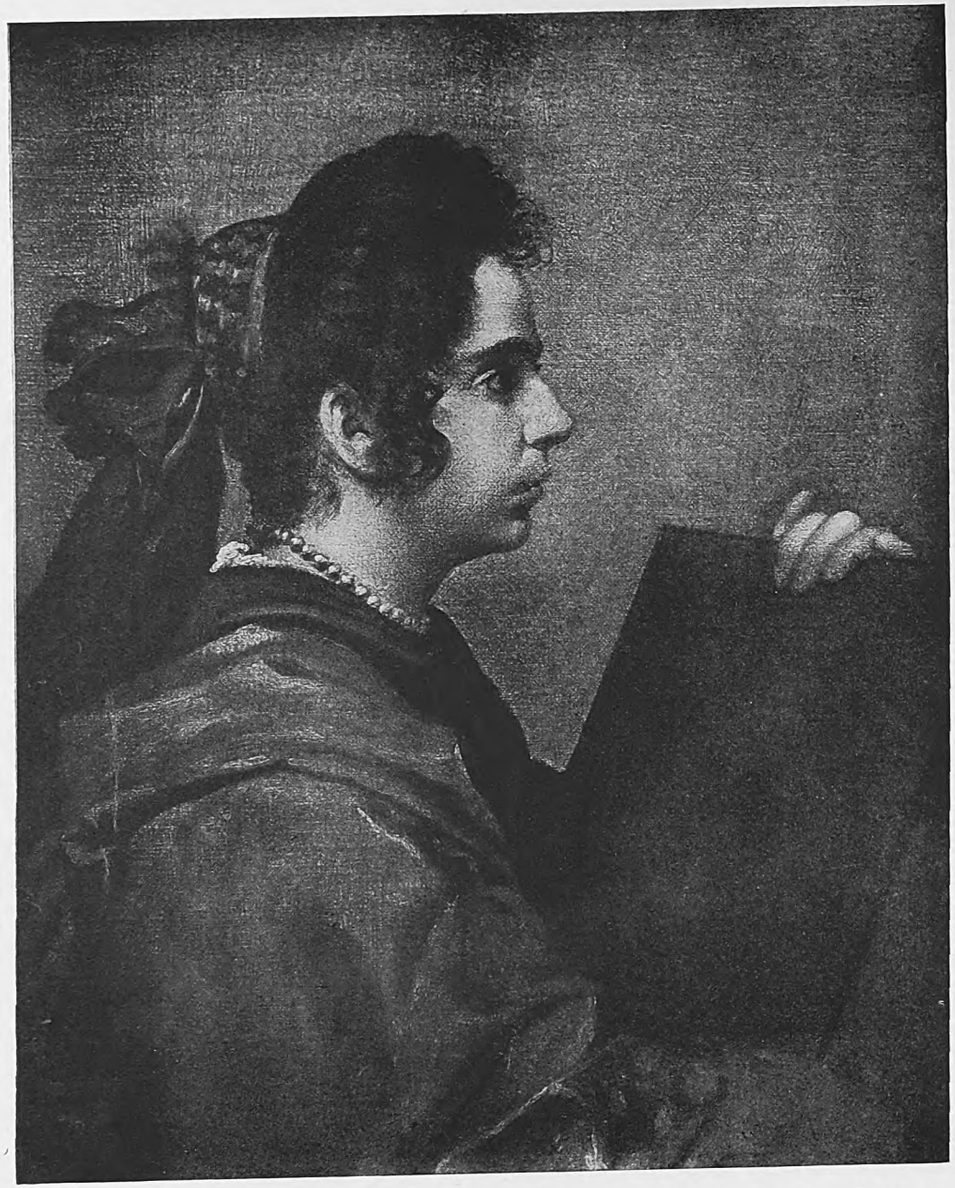

A—Portrait of a Woman, said to be the artist's wife, by Velazquez. Canvas. (Prado, Madrid)

B—Portrait of a Woman, by Velazquez, in its former overpainted condition

Plate II. An unpublished Velazquez

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after the artist's return from his first Italian journey.

The portrait represents in the most definite sense the next step taken by the artist after the unfinished *Portrait of a Young Man* in the Munich Pinakothek, and it has a certain similarity with the famous *Self-Portrait* in the Capitoline Museum in Rome. With all the pentimenti on the mouth, on the hair, on the collar and the pearls, the picture will engage the interest of biographers as well as connoisseurs because of its combination of charm and intimacy. It is moreover as impressive and more intimate than almost any other painting by the master. Although it is a very personal portrait and one that one feels instinctively must have been a very good likeness, we cannot help feeling, as we so often do with portraits by Goya, that this lady has a peculiarly national appeal; for she is the representative of the whole race of Spanish women; the type is here reduced to a single representative who embodies all her characteristics of temperament, of character and of feature.

AN EXPERIMENT IN SILVER CRAFT

BY VISCOUNT CHURCHILL & SIR CECIL HARCOURT-SMITH

THE Ascot Race Meeting of 1926 has been the occasion for an experiment of considerable importance to all those who have at heart the improvement of the British Silversmiths' craft. Three cups each year—two of gold and one of silver—are presented as prizes for the most important races at the meeting, one of the former, the "Gold Vase," being the gift of His Majesty the King. For a long time past it has been customary to procure these through the ordinary trade channels; and the result has been that the winners of these trophies have become possessed of objects which for the most part had no particular artistic value or interest, being at best replicas or adaptations of designs which belonged to a bygone age.

It will be readily agreed that our native silversmiths do not to-day, as a rule, turn out masterpieces: they produce, indeed, very little work which can be considered either characteristic of the age or worthy of the illustrious traditions of the craft. Among the many causes which contribute to this unfortunate condition, the lack of demand for the best work is perhaps the principal. We move to some extent in this matter in a vicious circle. The old technical and designing skill is believed to be still with us, but both need proper and adequate scope for their exercise, without which they are bound to lie practically dormant, if not expiring. On the other hand, the purchaser who desires a certain quality of design and technique, fails to find this in the ordinary market, and is thus driven into the necessity of buying replicas or antiques.

It must be remembered that artistic experiments in silver and gold are generally too costly to be indulged in—as a speculation—by any but the wealthiest producers. If, however, the demand could be set going and stimulated by the placing in suitable hands of even a few prominent or important orders, there is no reason why the craft should not in time free itself from its present trammels.

His Majesty the King, whose interest in the matter is well known, has taken the first step in this direction by giving instructions that the design and execution of the Ascot Cups shall be thrown open to a limited competition, in which both the trade and the individual craftsmen shall be represented. We are glad to take the opportunity, kindly afforded by the Editor of THE BURLINGTON MAGAZINE, of publishing two of the cups which have been the outcome of this competition. The third cup, the Gold Vase, is unfortunately not included, as owing to an unavoidable accident which occurred to it in the process of finishing, it was not ready when this note went to press. It is the work of Mr. Basil Allen, of the Royal College of Art, and consists of a cup of classical form, somewhat on the lines of the Greek kantharos, with two slender arching handles, and decoration of Greek acanthus and honeysuckle pattern in relief: on the front it is engraved with the Royal Arms.

Designed for Messrs. Garrard by Mr. Charles Sykes, the Gold Cup [PLATE A] may be thus described. An egg-shaped body is gripped at its base by four powerfully spined acanthus leaves. This is supported in return by other four such leaves clinging inversely around the spread of the foot. Projecting horizontally from the shoulder of the Cup are two handles, each having a stout centre form curved into two voluted sides from which two slender strands return to the body of the Cup to attach themselves in a pulling attitude. These handles are ornamented in a ribbed character partly clothed by leaf forms, and show an adherence to the Cup by the double effect of suction and tension. A Scotia gives shape to a shallow, but wide neck which rises to a taloned lip and is mounted by a slightly swelling cover surmounted by a many-tongued button ornament. The entire Cup has been designed to produce a quiet rhythm of flowing

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lines from all points of view. The height is 15½ ins.

The Royal Hunt Cup [PLATE B] is made entirely of hand-wrought and chiselled silver, and was designed and made by Omar Ramsden. It stands 21½ ins. high, or with its oak base 24 ins. high, and weighs 82 ozs. troy. In general design it is tall and elegant in proportion, its outline or mass effect depending upon long hollow curves contrasted with shorter fuller ones. The body of the cup is plain hammered silver with no decoration; such hammer-markings as remain being those necessary to the natural execution of its varying forms, none being applied unnecessarily or for mere effect. The foot, of plain moulded work, is separated from the body by a boldly designed knop of English roses in open work forging; each leaf and stalk being made separately and the whole soldered together to form a pierced ball. The outer edge of the lid is walled about by a conventional leaf and ball cresting. The lid itself consists of long sweeping curves of fluted work leading the eye upwards to a cluster of wrought lilies out of which springs the crown or finial: a delicately but boldly chiselled group of St. George and the Dragon.

It is greatly to be hoped that the example here set by His Majesty may bear fruit. When we reflect upon the vast sums which are spent annually on presentations of silver and gold plate, not only for prizes, but also for purposes such as church plate, wedding, christening and other gifts, we must surely regard it as tragic that some of this wealth should not fructify in the encouragement and improvement of our native craft. There should be sufficient to go round, not only among the big firms, but also among the individual craftsmen, and so provide at once an incentive and encouragement to the producer. As a further result there should gradually be developed a progressively higher standard of production, to the great and increasing advantage of the craft.

A BYZANTINE IVORY PANEL FOR SOUTH KENSINGTON

BY M. H. LONGHURST

THE Victoria and Albert Museum has recently acquired, with the help of a generous donation from the National Art-Collections Fund, an ivory relief of *The Last Judgment* [PLATE] which is, quite apart from its intrinsic beauty, of considerable importance for the history of Byzantine art and iconography.[1]

Elaborate representations of the subject exist in illuminated manuscripts, and on the great eleventh century mosaic at Torcello; they are also fairly common, at a rather late period, on frescoes, but the subject has hitherto been unknown in Byzantine sculpture.

Most of the elements of the composition are already present in the description of the Last Judgment by Ephraim Syrus (d. 378)[2] but, though St. John Damascene, in the eighth century, refers to representations of the throne from which proceeds a river of fire which devours sinners,[3] the typical Byzantine scheme represented on the ivory does not seem, so far as existing examples show, to have developed for several centuries. The fiery stream proceeding from the throne, omitted in Western Dooms, is of course derived from Daniel (VII, 10). A more detailed description is given in the "Painter's Manual" by Dionysus of Furna; though written in the eighteenth century this book is based on earlier sources.

On the ivory the composition is divided into three horizontal registers; above, in the centre, Christ is enthroned between the Virgin and St. John, who intercede for mankind (the *Deesis*); on either side are seated the twelve apostles, as assessors, and behind is a row of ten great angels. At the feet of Christ are cherubim, on either side of the fiery stream, and below him stands the empty throne (the *Etimasia*) with the apocalyptic book of life and the instruments of the Passion. To the right of this are two figures rising from a grave at the summons of an angel with a trumpet. To the left, in the middle register, two companies of the blessed approach the throne; at the bottom, an angel leads a group of saints into paradise where are already the Virgin, the penitent thief, holding his cross, and Abraham with Lazarus and other souls in his bosom. On the right another angel drives a group of the damned into a fiery hell where Satan is seated on a throne composed of serpents which devour the bodies of the condemned. On his lap is a small figure with upraised arms. Below, in separate compartments, are a group of half-naked figures, two groups of skulls and a naked figure seated among flames.

The composition is very similar, though in rather abbreviated form, to that of the great mosaic on the west wall of the cathedral at Torcello which may be ascribed to the end of the eleventh century or a little later. Among the subjects which are omitted is the representation of the earth and the sea giving up their dead which generally accompanies the dead rising from their tombs. This scene is usually

[1] A24-1926. H. 6in. L. 8½ in.

[2] Zingerle, *Ausgewählte Schriften des hl. Ephraem*, 1832.

[3] Oratio adv. Constantinum Caballinum, I, p. 619. See Didron, *Manuel d'Iconographie Chrétienne*, 1845, p. 269.

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A—The Ascot Gold Cup, 1926. Designed for Messrs. Garrard and Co. by Charles Sykes. Height, 39.4 cm.

B—The Ascot Royal Hunt Cup, 1926. Designed in silver by Omar Ramsden. Height, including base, 61 cm.

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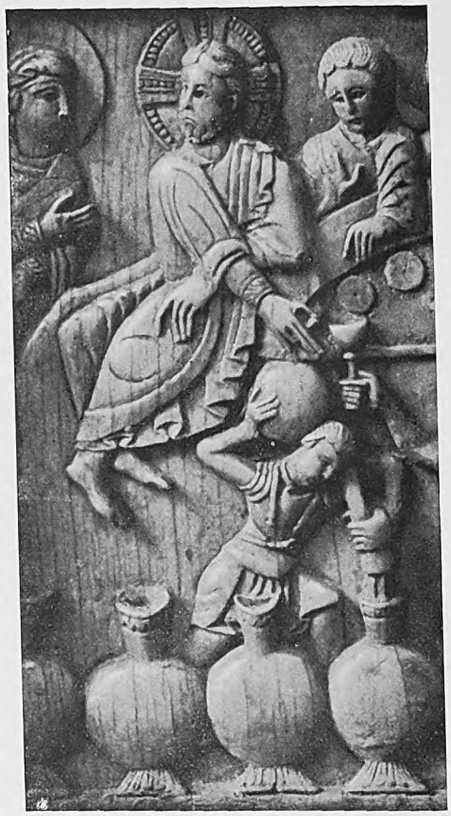
A, B–



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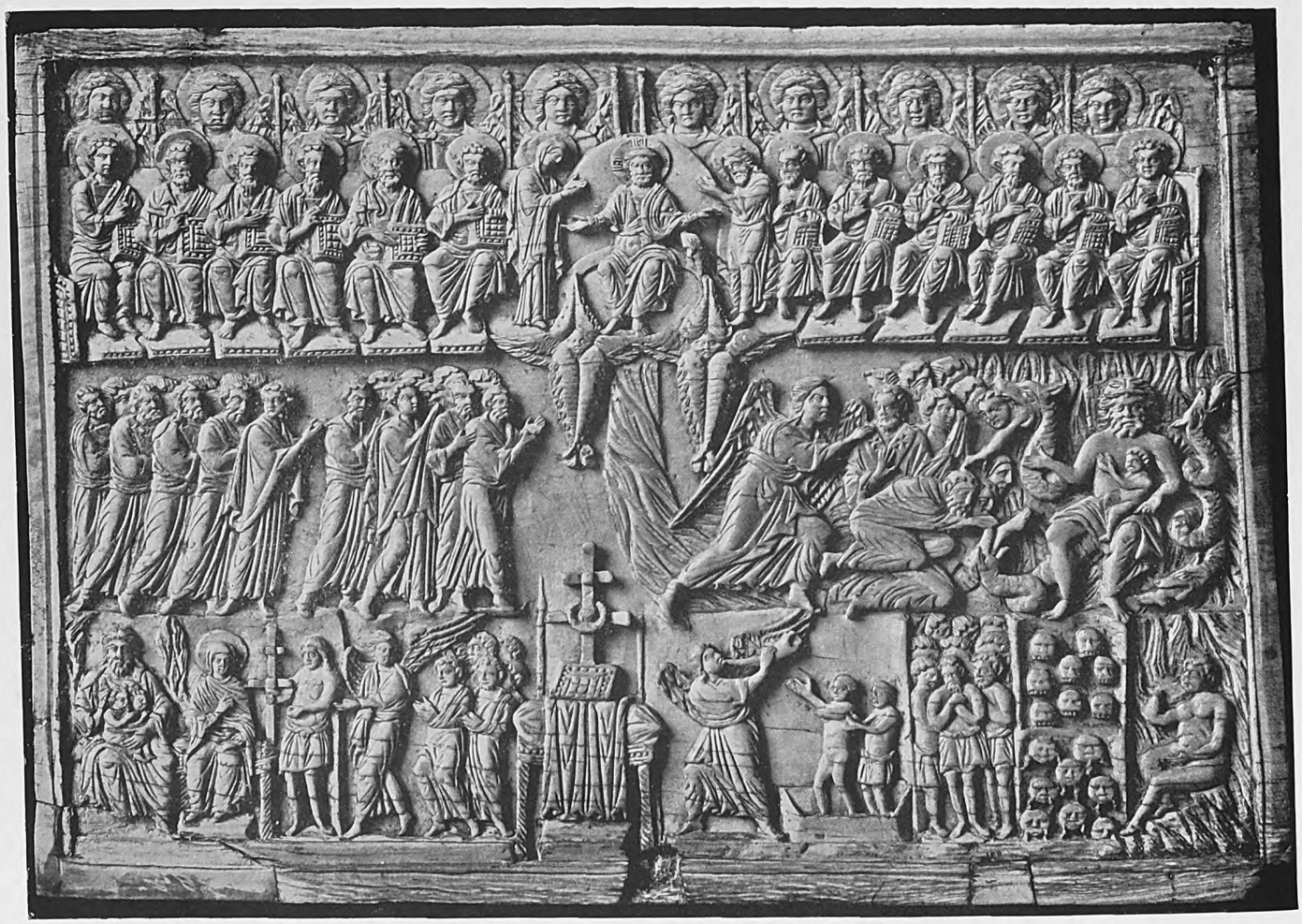
A—Relief, here identified as a fragment from the ivory paliotto in Salerno Cathedral. Ivory. Height, 12 cm. (Kunstgewerbe Museum, Hamburg); *B*—Cast from half of one of the Salerno Panels. (Victoria and Albert Museum); *C*—Paliotto. Detail. (Salerno Cathedral)

Shorter Notices : A Fragment of the Ivory Paliotto at Salerno



The Last Judgment. Byzantine ivory carving, 15.2 cm. by 21.6 cm. 11th-12th century. (Victoria and Albert Museum)

A Byzantine Panel for South Kensington

placed higher up under the seated apostles, but exigency of space probably forbade this on the ivory. To the same cause is most likely due the omission of Michael weighing souls and of the angel rolling up the heavens, both of whom are generally, though not invariably, included. The groups of saints in the middle register are frequently distinguished according to their earthly rank or condition as bishops, kings or female saints, etc. Mr. Dalton[4] considers that this is a comparatively late feature, but it occurs in an eleventh century Greek manuscript of the Gospels in the Bibliotheque Nationale at Paris,[5] and the ivory can hardly, from its style, be any earlier than this. Some points in the iconography are a little obscure. It seems probable that the little figure on the lap of Satan is Antichrist,[6] but it has also been suggested[7] that it represents the rich man (as a counter figure to Lazarus) or Judas.[8] It is a little difficult, again, to explain the group of half-naked figures in one of the lower compartments on the right. These occur on both the Last Judgment miniatures in the Paris manuscript mentioned above and on the Torcello mosaic. It is possible that they represent the sinners gnawing their lips and tongues who are mentioned in the apocryphal apocalypses,[9] though Mr. Dalton's suggestion, made in connexion with the Torcello mosaic, that they are the violent who walk naked in darkness is perhaps more plausible. The skulls in the next compartments also occur, with slight variations, in the Paris Gospels and on the Torcello mosaic, and represent, according to Mr. Dalton, those who sinned with their eyes and by touch. Similar representations of the Last Judgment continue up to a quite late date, frescoes of this subject in several of the churches of Mount Athos being probably as late as the sixteenth and seventeenth centuries; and though there is record of work in the narthex of Vatopedi (where one is still in existence) in 1312, these frescoes were repainted in 1789.[10]

Byzantine ivory carvings of this fine quality are not often met with outside the great collections and are rarely available for purchase. Much of the work produced in the eleventh and twelfth centuries is very monotonous in style, but the unusually free treatment of the draperies and the individual characterization of the faces marks this out as the work of an original artist.

The ivory is very closely similar in style to a relief with a representation of Pentecost, in the Kaiser Friedrich Museum at Berlin, which is ascribed by Dr. Volbach to the second half of the eleventh century.[11]

Another ivory which appears to belong to the same group, though it is inferior in quality, is a panel in the Victoria and Albert Museum (295-1867) with six scenes from the New Testament.

On the back of the Last Judgment relief is written in ink: "This was found in pulling down Stafford House." Stafford House, which was erected in the first half of the nineteenth century, occupies in part the site of Godolphin House and it is possible that the two names have been confused. Beyond the fact that the relief was on loan at the Museum in the middle of the nineteenth century[12] nothing was known of its subsequent whereabouts until it appeared at Christie's this year, and it is a very happy coincidence that it is now permanently secured for the same national collection where it was formerly temporarily exhibited.

[4] *Byzantine Art*, p. 670.
[5] Gr. 74. H. Omont, *Evangiles avec peintures Byzantines*, 1908, pl. 41, 81.
[6] See, in connexion with the Torcello mosiac, Dalton, *Byzantine Art*, p. 404. Diehl, *Manuel*, p. 513. Wulff, *Altchristliche und byzantinische Kunst*, II, 1924, p. 572.
[7] Voss, *Das jungste Gericht*, 1884, p. 52.
[8] Springer, *Repertorium für Kunstwissenschaft*, VII (1884), p. 402.
[9] Cf. Voss op. cit. p. 52. M. R. James, *The Apocryphal New Testament*, 1924, p. 509.
[10] Dalton, *Byzantine Art*, p. 302. Kondokov, *Monuments of Christian Art at Athos* (Russian) 1902, fig. 35, p. 76. See also Brockhaus, *Die Kunst auf den Athosklostern*, 1891, p. 137 ff. Pl. 10.
[11] Staatliche Museen zu Berlin. *Die Bildwerke des Deutschen Museums. Die Elfenbeinbildwerke*, W. F. Volbach, 1923. No. 579. Pl. 11.
[12] A photograph of the ivory made at this time is reproduced by Professor Venturi in *Storia dell'Arte Italiana*, II, fig. 422, p. 594, but otherwise the relief is unpublished.

SHORTER NOTICES

A FRAGMENT OF THE IVORY PALIOTTO AT SALERNO.—Among the ivories acquired by the Kunstgewerbe Museum at Hamburg in 1924 is an extremely interesting relief [PLATE A] which I believe to be a fragment of one of the missing panels from the famous ivory *paliotto* in the cathedral at Salerno. When I saw the relief last summer it was labelled German, though Dr. Sauerlandt, to whom I am indebted both for the photograph and for permission to reproduce it here, has since accepted my ascription. The relief was bought in Frankfort, and is said to have been previously in a private collection in Switzerland. A comparison of the fragment, which represents the figure of Christ, probably from a miracle or healing subject, with a similar figure from one of the *paliotto* reliefs still at Salerno shows an identity of style which leaves little room for doubt that both ivories come from the same object. The illustration of half of one of the Salerno panels [PLATE B] is taken from the cast in the Victoria and Albert Museum; this is, unfortunately very poor and a comparison with

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the original, of which no photograph is available, is even more convincing. The illustration of one of the other figures on the *paliotto* [PLATE C] is from a photograph of the original, and shows how close is the parallel between the curious long, flat faces, with their rigidly waved hair, and the head on the Hamburg ivory. The fragment, which is 4¾ in. (12 cm.) in height, is about a sixth of one of the large double upright panels with scenes from the Life of Christ.

The *paliotto* is too well known to need comment here. It is described in Bertaux, *L'Art dans l'Italie Méridionale,* pp. 430 ff., and in Venturi, *Storia dell' Arte Italiana,* II, pp. 621-630, Figs. 458-469; also in an article on the Grado throne, by Mr. Maclagan, in THE BURLINGTON MAGAZINE, XXXVIII (1921), pp. 178 ff. An altar in the cathedral at Salerno was consecrated by Pope Gregory VII in 1084, for Robert Guiscard, and a date about this period seems most likely for the ivory altar-piece. The ivories show strong Byzantine and Oriental influence, but details point to Western workmanship; and, though it is not impossible that they may have come from the neighbourhood of Grado, it is perhaps more probable that they should be associated with the artistic movement which found a centre at the great Benedictine monastery of Montecassino in Campania.

M. H. LONGHURST.

WATERLOO BRIDGE. — It is always difficult and often impossible for a periodical that is published only twelve times a year to comment on current events. However, had we known or had anybody supposed that the authorities would have delayed for so long to reconsider the question of Waterloo Bridge, we should have discussed the subject long ago. As it is, before these words appear the whole matter may be settled. As we go to press there is at last a renewal of hope that the bridge may be saved, the Prime Minister having announced that a Royal Commission has been appointed to consider the whole question of London bridges. This came about only after heavy spade-work performed by the Conference of Societies defending the bridge, of which Mr. Arthur Keen is chairman. It was perhaps inevitable that the House of Commons, driven to distraction by the coal interests, took the line of least resistance when presented with the appeal on behalf of the bridge. This being so it became at once evident that unless the war could be carried into the open, victory would be out of the question. It is often said that the general public will not bother their heads about works of art, but what happened showed clearly enough that they may be induced to do so now and then if stimulated in the proper way. No one knows better than Mr. D. S. MacColl how that mysterious process is best carried out, and he never earned our gratitude more richly than on this important occasion. It may prove useful to have noticed that the campaign was saved from dullness and consequent failure largely because Mr. MacColl did not rest content with preaching about the sacredness of the bridge as a work of art. On the contrary he made it his business to anticipate all kinds of objections by intensively studying the problem from half-a-dozen different points of view, and he particularly insisted that traffic congestion would be reduced rather than increased by retaining the bridge. The fact that Mr. MacColl let it be known that he was armed to the teeth proved in the long run even more important than did the generally accepted belief that he is a bonny fighter and a grand man with the claymore. Let us hope that the *pax in bello* represented by the Royal Commission may develop into a permanent settlement conditioned by the retention of Rennie's bridge.

R.R.T.

LATE ELIZABETHAN ART.—Art is essentially the affair of aristocrats; great periods happen, or fail to happen through the presence or absence of great individuals. The Burlington Fine Art Club exhibition of Late Elizabethan Art, so far as the paintings are regarded, perfectly illustrates this truism. The oil pictures, assembled with much care and searching, simply show that, lacking a leader of any quality, the painters working in England between 1570-1610 moved dully on a plane sadly inferior to that of the Continent. The miniatures, on the other hand, thanks to the presence of a supreme master, are of an excellence untouched abroad. In them the craftsmanship of Holbein, plus the English spirit of our Devonian Hilliard, produced a lovely art which lasted for a century. For just cause of national pride we owe by no means our smallest debt to Hilliard, to the Anglicized Isaac Oliver and to Samuel Cooper, who all were unrivalled abroad. On Hilliard descended Holbein's English mantle, rather than on H. E., or Gerlach Flick. It is curious, indeed, how little any of these three influenced English oil portraiture. But in the author of the two Badminton portraits, Nos. 3 and 4, of *c.* 1566, we certainly have an Alunno di Flick. The distance between this manly well-bred pair and the Lothian Flick portraits, one dated 1547, on loan at Edinburgh, is slight but clear. There are, I think, many portraits in the country which now can be linked up with this "Master of the Badminton Portraits." Another artist well worth reconstruction fortunately is represented here by a male and female portrait; he is the painter of Nos. 6 and 7, *Sir Francis* and *Lady Willoughby,*

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both dated 1573. The man's is the better portrait, as usual, but there is no doubt that they are a pair. This painter's technique is so personal that it should be easy to recognize his touch. Whereas most of his contemporaries used an even thin enamel of paint, he impasted his lights on a thin ground of half-tone, much in the seventeenth century way. He was, too, a draughtsman, with an idea of interpretative line. More courtly is the painter of *Sir E. Hoby* (1578), the most attractively coloured picture in the room. If the author of the Willoughby portraits is more Dutch than English, this one is more Flemish. But in No. 16, *Edward Grimston* (1590), there seems to me a temper which is definitely English. None of the other oil portraits here, with their flat, muffled echoes of German, Netherlandish or Italianate influences (the feeble " famous paynter Steven " (Nos. 1 and 2) pathetically suggests a sort of southern inspiration), sounds this keen note of insight and individuality. Here, again, is an artist with a draughtsman's hand and a distinctive technique. Two other oils alone compete with his in character interpretation—the *Sir P. Hart Dyke* (5) and *Sir Nicholas Bacon* (2)—dated 1579. Both are certainly of the same school, a school which many years earlier was evolved from the Holbein and Cleef tradition. Coarse they are in technique, but in character almost balefully dominant. The charming cosmopolitan *Self-Portrait* by Nathaniel Bacon, in the Writing Room, painted about 1620, speaks an entirely different language, that of Caravaggio, whose influence meets one at nearly every turn early in that century. Honthorst and Bacon brought his idiom into England, but it failed to " catch on " here.

None should miss this chance of seeing the miniatures from Welbeck, Madresfield and Minley Manor. Hilliard is shown in dated examples ranging from 1571 to 1603: the earliest of these, the so-called *Queen of Scots* and *Oliver St. John* (16 and 1, Case D), intimately preserve his heritage from Holbein. The other *St. John* man, and *Leonard Darr* (23 and 24, Case D), of 1586 and 1591 (the latter painted when Hilliard was fifty-four or so), prove that though his technique had altered, so that his stipple and hatching are more evident, yet in essentials his style and vision remained pretty constant. We therefore have in this exhibition reasonable scope for studying our Hilliard. Few then, I assume, will accept No. 4, Case D, as, indeed, by Hilliard nor, indeed, by Oliver, unless as a copy from some foreign work. There are, however, harder problems, and entering the miniature specialists' preserve with circumspection I shyly ask how No. 5, Case D, *The Earl of Devonshire* (?) and No. 21, *Sir H. Slingsby,* of 1593 and 1595, attributed to Hilliard, are accounted for in his *œuvre*. To my untutored eye they seem more evidently placeable in Oliver's, and nearly related to *Sir R. Dudley* (3, Case C), there attributed to the latter. Again I dare ask whether Nos. 7 and 14, Case D, are really Hilliard's. It seems so obvious that they go together with the beautiful *Anne of Denmark* (5, Case C), assigned to Oliver, who learnt from Hilliard and at one time approximated very closely to him. Hilliard's other pupil, Rowland Lockey, also has to be considered: perhaps he painted the so-called *Anne Vavasour* (12, Case D), or the *Lady Hunsdon* (19, Case D), wrongly attributed to Hilliard. For Oliver's best we can study *Sir P. Sidney* and *Anne of Denmark* (4 and 5, Case C), *Mrs. Oliver* (8, Case D), and *Robert, Earl of Essex* (17, Case D). For Hilliard's fine line feeling see his pen drawing in Case B: but nothing indicates his hawk-eye more convincingly than *Oliver St. John.* The catalogue is a scholarly piece of work, as we expect from its authors. The information given by Mr. Constable concerning Corvus and Sampson Strong can now be amplified, thanks to Mrs. Poole's last volume of the Oxford Portraits. Certain dates, too, in Vandevelde's life can be ascertained in the Harleian Society's Registers of Births, Deaths and Marriages.

C. H. COLLINS BAKER.

THE LITERATURE OF ART

EARLY NETHERLANDISH WOODCUTS. BY A. M. HIND.

DUTCH AND FLEMISH WOODCUTS OF THE FIFTEENTH CENTURY. By M. J. SCHRETLEN; with a foreword by M. J. Friedländer. (Ernest Benn). 71 pp. + 84 pl. £4 14s. 6d.

The basis for a general study of the woodcuts of the Netherlands in the fifteenth century was well laid by Sir Martin Conway in his book of 1884, with its excellent catalogue of the cuts traced in their various appearances in different books. And Conway's work was in its turn made possible by Campbell's *Annales de la Typographie Néerlandaise au XV siècle* of 1874. The rarity of Netherlandish Incunabula renders the study a difficult one, and the history of early woodcut illustrations in general is made more complex by the way in which blocks were transferred from printer to printer, from one town to another, and sometimes from one country to another. An arrangement of a history according to printers and presses is thus complicated by other considerations.

The first virtue of Dr. Schretlen's work is its corpus of illustrations, eighty plates of the

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woodcuts (many containing several subjects) and four supplementary plates with subjects from related illuminated manuscripts. The student is thus provided with a fair basis for an estimate of the artistic value of the period, and the relations of the different artists, for none of whom has a name been suggested before Dr. Schretlen's work.

At the outset I cannot help feeling that the author very greatly over-estimates the artistic value of the Dutch book illustrations of the period. The work of the Haarlem woodcutter for Bellaert's press is full of vitality, but it is quite beyond the mark to say that a block such as " Hercules and the Three Lions " from the *Historie van Trojen,* Haarlem, 1485, is a " work of art of the very first order." Moreover to place even the finest of the Dutch woodcuts of the fifteenth century on a level with the incomparable Venetian illustration of the last decade of the century seems to me an unbalanced valuation. Nor do I personally share his view of the superiority of the Dutch to the German book illustrations of the period. The field in which the Netherlands are undoubtedly the pioneers is that of the block-book; and here I think Dr. Schretlen has made a good case for Haarlem being the chief centre of their manufacture, and for the rehabilitation of Laurens Coster into the probable author of some of the more important block-books, for the later nineteenth century had certainly been hyper-critical in turning both Finiguerra in Florence and Coster in Haarlem into semi-mythical characters.

Dr. Schretlen's takes the securest line of argument in tracing back origins of style from the earliest book illustrations; and the relations of the woodcuts in books printed by Bellaert in Haarlem with one of the latest of the block-books, the *Speculum Humanae Salvationis,* and of both with miniatures in the Dutch Bible in the British Museum, completed at Noordwyk in 1474, is well reasoned.

Of the other end of his reconstruction of the development of Dutch woodcuts I feel less convinced, the main thesis which he advances being the identity of the cutter of the well-known series, the *Chevalier Delibêré,* which he dates at Gouda about 1488, and of other cuts printed at Gouda, Schiedam and Schoonhoven, such as the *Vita Lydwina* (Schiedam, 1498), with Jacob Cornelisz. Certainly van Mander's statement that Cornelisz died an old man in 1533 inclines one to look for woodcuts earlier than the *Marialeven* (Schoonhoven, 1507) which is his first generally recognized work on wood; but for all that, and in spite of the further detailed comparisons which Dr. Schretlen has offered in the *Oudheidkundig Jaarboek* of November, 1925, I am unable to feel any certainty in his argument.

The *Chevalier Delibêré* gives me the impression of a mature artist at the height of his power; and it is more likely that Olivier de la Marche, the author of the book, who was in favour at the Burgundian Court, would have commissioned some artist of the Southern Netherlands to do the design, leaving the cutting to the Dutchmen who were perhaps more proficient in this field. Throughout the discussion one of the real difficulties seems to me to lie in the probability that designer and cutter were often different persons. But acknowledging my hesitation to accept the conjectured identification, I would not detract from Dr. Schretlen's clear exposition of the general development of the art in Holland, from the block-books, to the Haarlem woodcutter; and from the influence of the latter to Jacob Cornelisz. In one respect the book stands at a disadvantage to another recently published book on Netherlandish woodcuts in the fifteenth century (A. J. J. Delen, G. van Oest, 1924) in that it does not deal with the single woodcuts, except as a side-issue.

As to the matter of book making I cannot give a favourable criticism. In the first place the book is too unwieldy and heavy for a work of reference of this sort: the paper used for the illustrations might have been considerably thinner or lighter with advantage. And the lack of underlines to the plates renders the spade-work of supplying these underlines himself essential to the student. Moreover, English text printed abroad is seldom satisfactory to the eye, and it is regrettable that a firm of Messrs. Benn's reputation should have to resort to sending large commissions out of the country. Smaller and less ambitious looking books issued at a more moderate price would be far more acceptable to students, and could easily be made more artistically attractive than the present example. A. M. H.

THE ARCHITECT AS AESTHETICIAN. BY GEOFFREY WEBB.

THE TOUCHSTONE OF ARCHITECTURE. By SIR REGINALD BLOMFIELD. 245 pp. Oxford (Clarendon Press). 7s. 6d.
PRELUDE TO ARCHITECTURE. By WILLIAM GODFREY NEWTON. 59 pp. (Architectural Press). 3s. 6d.

Sir Reginald Blomfield's book is a collection of occasional papers dating from 1912 to 1924, quite unaltered to all appearance, and unprepared for publication in book form, except for the determination of their order. There are very few writers who can afford to take the liberty of sending out a book of this kind without rewriting it, and Sir Reginald Blomfield is not one of them. It is a pity that a man whose earlier work on the architecture of the Renaissance in England and in France is so

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deservedly admired, should have allowed his feelings to carry him away so far as to permit the publication of such a book as this, or that the Clarendon Press should have lent itself to the project.

In justice it must be said that there are passages of considerable historical interest in the book. The paper entitled " Famous Men," read to the R.I.B.A. on the occasion of the presentation of their Gold Medal, and consisting of a review of the architects of the nineteenth century, is excellent; and at the R.I.B.A. among his peers the author sheds that pontifical air which one finds so hard to stomach in the addresses to less eminent bodies. An unfortunate manner is not a heavy charge to bring against a book of any pretensions, and the natural irritation of a reviewer when faced with work with which insufficient trouble has been taken may be discounted as a purely personal matter. But there are graver charges against Sir Reginald Blomfield. A large part of the book is devoted to other arts than architecture, and it is here, where he is on relatively unfamiliar ground, when of all times he should go carefully and keep a firm grip on the fundamentals of æsthetics, that he betrays himself most grossly. He appears to have a deeprooted dislike of speculation :—

> They (the critics) have in recent years advanced to still further heights by inventing an Aunt Sally of what they call " Academic Art," and rigging up a fantastic theory of æsthetic out of the studio talk of the revolutionaries. Studio talk is often stimulating, always amusing—so in our undergraduate days we used to bandy our crude theories of philosophy.

Perhaps if Sir Reginald Blomfield had advanced beyond the crude philosophy of his undergraduate days we should have been spared such reasoned sentences as this :—

> My point is that in the arts and handicrafts the appeal is made through the eye to the æsthetic sense, or whatever we are to call it, and that *therefore* (my italics) the manipulation of the actual material which forms the medium of expression becomes of supreme importance both for teacher and student.

or such sentiments as this :—

> One had hoped that the grip of reality brought about by the war would have cleared this rubbish away.

Even more serious than this lack of clear thinking is the evidence we are given of lack of perception, of sensibility, in visual matters. For example this practitioner of a visual art appears unable to distinguish the nature of the primitive horror of the devils in a Romanesque tympanum, St. Lazare at Autun, and the sophisticated sensationalism of fifteenth century Flemish and Burgundian sculpture or Spanish of the seventeenth and eighteenth centuries. They are all lumped together as " macabre." A similar impercipience may account for these remarks apropos Van Gogh; the *Chair* at the Tate Gallery he calls a somewhat unskilful and not very interesting study of still life. And he goes on :—

> The portrait of " The Postman " in the same exhibition would surely have convinced any candid person that Van Gogh simply could not do what he wanted to, because he did not possess the necessary technique.

and later on in the same passage a magnanimous concession is made :—

> he (Van Gogh) possessed one essential quality of an artist, an almost passionate sensibility to nature, undaunted courage in trying to win from her the secret of her charm, and he is on a very different footing from those who turn their back on nature or hope to cut the ***knot by omitting all that is difficult to draw.*** (my italics).

It is needless to multiply instance further; were it not for his knighthood and professional prominence, and the fact that this book is produced by a publisher of distinction, such opinions as these of Sir Reginald Blomfield would not be worth powder and shot. But these things carry weight, and the book is pernicious.

A delightful contrast to the work under review is Mr. Newton's pamphlet, " Prelude to Architecture." It is as witty as it is sound and as charming as it is modest in manner. Quotation cannot give in short space the effect of either the wit or the common sense and clear thinking that are in this book. The chapters on Expression of Plan and Expression of Structure and on Style are all in the first rank. Mr. Newton is another example of the truth that only a man who is master of his subject can write briefly and well on a great theme. G. W.

Quatre-vingts Mosquées et autres Monuments musulmans du Caire. By MRS. R. L. DEVONSHIRE. 47 pp. + 45 pl. and map. Cairo (Publications spéciales de la Société Royale de Géographie d'Egypte). P.T. 35.

This is Mrs. Devonshire's third small book on the famous mosques of Cairo. The first, *Rambles in Cairo,* was produced during the war as a popular guide for the thousands of soldiers who spent their leave or their convalescence in that fascinating city. *Some Cairo Mosques and their Founders,* published in 1921, was also intended for general readers, and consisted of a collection of essays on selected buildings and periods, founded on the original Arab chronicles. The present work was written as a guide-book for visitors to the Congrès International de Géographie recently held in Cairo, though the ordinary traveller will welcome it as a convenient handbook, describing as many of the monuments as he is likely to be able to see. The restoration and preservation of these buildings is still proceeding; the work of research never stands still, and a merit of this handy guide is the up-to-date nature of its information. Mrs. Devonshire has in mind the hurried tourist with one eye on the clock and the other on the hours of prayer, during which Christian visitors are not welcomed within such mosques as are in use for worship; so, in planning her itineraries, ranging in duration from

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one to four days, she arranges that the eager traveller shall visit the Arab Museum, the Citadel, and other secular monuments when the mosques are " out of bounds." She tells him how to procure a permit for the Citadel, when he must hire a small car because the road to some mosque is narrow, and where the alleys are so tortuous that he must reach his destination on foot. In her selection of mosques for the shorter itineraries she has endeavoured to furnish him with a rapid impression of the progressive evolution of Saracenic architecture, and perforce has had to limit him to a handful of mosques which are reasonably easy of access. She is fully aware that in making this difficult choice she exposes herself to criticism, for everyone has his favourite mosque, and their name is legion; but it may be suggested that the beautiful Mausoleum of Qalawun (which, as she observes, may usually be seen during the hour of prayer) should have been included in all her itineraries, whereas it is omitted from the shorter two. It is close to the University Mosque of Al-Azhar. With this trifling qualification, her selection of mosques and her admirably concise descriptions may be unreservedly commended. A good folding map indicates the situation of the hundred or so monuments mentioned, and 45 plates (many of them, apparently, from the blocks that illustrated *Rambles in Cairo*) are included, for the book was also intended to serve visitors to the Congress as " un souvenir de leur passage dans la capitale de l'Egypte."

M. S. B.

Architecture. By Sir Thomas Graham Jackson, Bart, R.A. 366 pp. ill. + 110 pl. (Macmillan.) 25s.

It has been the present reviewer's agreeable task to read for The Burlington Magazine in recent years several volumes of Sir Thomas Jackson's great history of Mediæval and Renaissance Architecture, of which this book may be regarded in some sense as a summary. Like its predecessors, it is marked by sound scholarship and ripe judgment, for its venerable author was fortunate in preserving his faculties unimpaired in old age, and wrote the last page of this posthumous work only a month before his death last autumn. We may, therefore, regard it as his bequest of advice on architecture, offered with due deliberation after a long and busy life. The extent of his architectural practice makes it impossible for us to disregard the results of his experience, and the wide range of his historical researches proves that he was in no way a faddist or a pedant. One, therefore, opens with interest a book of moderate size in which his final conclusions are presented to the reading public, and one is not disappointed. The story is told with the dignified ease that one associates with his earlier volumes. We are transported from one famous building to another: indeed, there is a tendency to overdo the brief descriptions of innumerable cathedrals, churches and châteaux. And, of course, the Renaissance comes in for the same severe handling that it suffered in the same author's trilogy on " The Renaissance of Roman Architecture." The disciples of Vitruvius are the villains of the piece, and the Orders are the abomination of desolation. But the average reader, whether he be architect or layman, will probably admit that Sir Thomas Jackson in this book has stated the case against architectural revivals and architectural pedantry with a power that has never been surpassed. He makes it perfectly clear that the Renaissance in architecture was never a spontaneous movement arising from practical or social needs, but an artificial bondage enforced by literary men. He unconsciously supports this view in his own writing, for his Renaissance chapters contain few technical terms, whereas the mediæval chapters bristle with difficult words connected with vaulting, masonry and structural problems. Those who know the author's earlier volumes will be curious to see how he regards Greek architecture, the only part of his subject that is not dealt with in his previous volumes. The treatment is very brief, but clear and sane. There is a striking dictum about the Erechtheum: " No Gothic structure ever equalled its freakishness or its irregularity, which seems designed intentionally to puzzle the observer at first sight."

The book is admirably illustrated, partly by the author's own familiar drawings, and may be unreservedly commended to readers of all types. But it may be noted that there are a good many errors in the spelling of proper names, probably due to the fact that publication took place after the author's death. And the statement on p. 17, that Roman architects were generally Greek slaves, is open to question. M. S. B.

Der Domschatz zu Osnabrück. By Dr. Fritz Witte. 65 pp. + 40 plates. Berlin (Ernst Wasmuth). M. 40.

The series of rooms devoted to ecclesiastical art at the Jahrtausend Ausstellung der Rheinlande at Cologne last summer was an amazing revelation of the extraordinary richness of the church treasuries of Germany, especially when it was realized that the exhibits were drawn almost exclusively from the Rhineland. But even in Germany few treasuries, except perhaps those at Hildesheim, Essen and Quedlingburg, can show a finer collection of ecclesiastical objects than Osnabrück. Few people can have left the Cologne Exhibition without regretting the lack of some more satisfactory photographic records than the small illustrations in the catalogue, but as far as the objects from Osnabrück are concerned this lacuna is now amply filled. The volume is excellently

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arranged and produced. The text, by Dr. Fritz Witte, Director of the Schnütigen Museum at Cologne, which accompanies the plates, combines the results of a wealth of knowledge and research with brevity and lucid arrangement. The collotype plates are in the main excellent though in a few cases the detail is not very clear.

The interesting group of rock-crystal chess-pieces (Pl. 1), belonging probably to more than one set, are adequately reproduced here for the first time. They were traditionally associated with Charlemagne though they are at least a century and a half later in date being Egyptian work of the Fatimid period and probably dating from the eleventh century. Another object equally erroneously connected with Charlemagne is the early eleventh century liturgical comb with the unusual subject of St. Peter enthroned between two nimbed bishops to whom he presents books or tablets. Portable altars of the Carolingian period inset with reliefs of walrus ivory are fairly numerous, but one of the finest is the beautiful altar illustrated on Plates 6 and 7, with reliefs of the second half of the eleventh century; a very similar example at Darmstadt is illustrated by Dr. Goldschmidt in the second volume of his monumental work on Carolingian ivories (Pl. 32).

The earliest piece of goldsmith's work is the fine gold cross ascribed by Dr. Witte to Trier and dated 1050. The form is rather similar to that of the cross of Lothair at Aix, the front being decorated with filigree scrolls and set with cameos and jewels.

Among the objects belonging to the following century may be mentioned three arm-reliquaries with rather similar decoration and a reliquary, the lid of which is inlaid with a very curious ivory medallion of the third century, with a face in low relief. Several plates are devoted to the important silver shrines of St. Crispinus and St. Crispianus which probably date from the second quarter of the thirteenth century and are of local workmanship. Both have panels with figures in high relief; the admirable reliefs, with Christ and the Virgin enthroned, on the shrine of St. Crispinus, showing strong Byzantine influence. To the first half of the following century belongs the fine chalice of Gerhart Keleman, probably Osnabrück work of about 1340 though showing foreign influence.

Two groups of works of importance for the history of metalwork in Osnabrück in the second half of the fifteenth century are those associated with the goldsmiths Johannes Dalhof and Engelbert Hofsleger. The former includes a beautifully modelled statuette of the Virgin and Child enthroned of about 1450 and the latter a very fine chalice dated 1465.

A small slip appears on Pl. 5 where two arm-reliquaries are ascribed to 1000 instead of to 1100 as in the text.

Altogether the book is a valuable contribution towards the study of Westphalian metalwork as well as an interesting record of a magnificent collection of liturgical objects. M. H. L.

Royal Commission on Historical Monuments (England). An Inventory of the Historical Monuments in London. III.: West London (excluding Westminster Abbey). 194 pp. + 232 pl. (H.M. Stationery Office). 21s.

Prehellenic Architecture in the Aegean. By EDWARD BELL, 213 pp. ill. (G. Bell and Sons). 8s. 6d.

Readers of the previous publications of the Royal Commission on Historical Monuments have naturally awaited this new volume with some curiosity, for the methods of treatment applicable to a rural county like Essex, or to an isolated building like Westminster Abbey hardly appeared possible in dealing with the vast array of miscellaneous monuments that London contains. But the compilers are to be congratulated on the success with which they have adapted their painstaking system of record to this immense task. "West London" has been taken to include the boroughs of Lambeth, Islington and Stoke Newington, and the whole of the County lying west of them. The City, with its wonderful concentration of old buildings, and the eastern part of London will form the subject of a third volume. The first impression left on a reader who imagines that he knows London well, is that his knowledge is very superficial, for here he finds references to many buildings that have altogether escaped him hitherto. For example, how many intelligent Londoners could say what there is of historical interest in Old St. Pancras Church, or could direct a stranger to St. Katherine's Hospital? This meticulous survey takes notice of obscure dwelling-houses, of shops and inns, of quaint byways like Old Gloucester Street, in Bloomsbury, many of them now altered out of recognition and some of no obvious importance. Church-plate, fragments of stained glass, carved tombs and pulpits, old lead cisterns are all noted, and there is even a reference to a broken brass from Kilburn Priory, now preserved in a modern church in Kilburn. As one would expect, the greater monuments of this area—the various Inns of Court, the Charterhouse, Kensington and Lambeth Palaces, Westminster Hall and St. Margaret's, the old parish churches of Chelsea and Clerkenwell, the later churches of Wren and his followers—are all fully described and lavishly illustrated. Holland House and Marlborough House, both seldom seen by visitors, are also thoroughly treated, and a particularly welcome feature is the old house and tower at Canonbury, almost unknown even to Londoners. The survey begins with earthworks, and includes

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259 monuments dated earlier than 1714, the limit of time imposed upon the Commission. The Foundling Hospital is thus excluded, together with Somerset House and many other famous buildings that would have greatly increased the bulk of this work. But it is not clear on what grounds the compilers have omitted Cromwell House at Highgate, with its beautiful staircase. A large folding map, showing the site of the various monuments, is contained in a pocket at the end of the volume.

Mr. Bell's little book is the fourth of a series in which he has dealt with Egyptian, Prehellenic, Hellenic and West Asian architecture. Like its predecessors, it provides the student and the general reader with the latest results of research in convenient form. This appears to be its chief merit, as most of the sources from which he has gathered his material are the expensive and often inaccessible transactions of learned societies, English and foreign. But the fact that this architecture consists, as he says, mainly of " fragmentary and indistinct traces," makes the subject archæological rather than architectural. M. S. B.

Altdeutsche Handzeichnungen aus der Sammlung Johann Friedrich Lahmann zu Dresden. By EDMUND SCHILLING. 12 pp. + 40 pl. Munich. (Franz Hanfstaengl).

To the student of early German drawings this publication is of singular interest and importance. Until about a year ago, when a loan exhibition of drawings by the old masters was held in the Staedel Institute at Frankfort, Lahmann as a collector was practically unknown and his possessions to all intents and purposes uninvestigated. The joint publication of Swarzenski and Schilling drew the attention of wider circles to a few of his best drawings, but it remained for the present volume to show the astonishing richness of this collection, including as it does nearly all the great German draughtsmen, Dürer not excepted. True, Lahmann's drawings are not all masterpieces, but the *Nativity* by Baldung (No. 25; closely connected with the Basle panel of 1510) and the *Landscape* by Huber (No. 29; unusual for being on pink tinted paper) range with the finest productions of the period. Wonderfully represented is Hans von Kulmbach; he figures with no fewer than eight specimens, a number exceeded only by the Berlin and Dresden print-rooms. It is regrettable that no account is given of the history of this remarkable collection. Where and when did it come into being? Judging from the absence of any of the familiar collectors' marks of the nineteenth century, one must suppose that it was formed in the main at a comparatively remote date. The quality of reproduction is consistently good, and Dr. Schilling's notes are scholarly and illuminating. We append a few further remarks. The *Female Figure* (No. 1) is certainly a copy and occurs again on a sheet in the Albertina, there wrongly attributed to the Master of St. Bartholomew. On the Vienna drawing (perhaps also a copy) two figures appear alongside each other and are inscribed as St. Martha and St. Mary Magdalen respectively. The *Adoration* by Schäufelein (No. 20) lacks the quality of the similar sheet in the British Museum (placed under Springinklee) and is to all appearance a copy of it. Closely related to it in technique and handling is a *Christ carrying the Cross,* formerly in the Rodrigues collection. A small roundel of the *Martyrdom of St. Catherine* (No. 18), described as the work of an anonymous Bavarian artist, is by Christoffel Bocksdorfer of Constance, whose most important extant drawing is a design for a glass-panel at Munich (Schmidt IV/61, ascribed to Dürer). To the *St. John on Patmos,* by Erhard Altdorfer (No. 32), should be approached a drawing of the same subject in the Venice Academy. The Beham roundels (Nos. 23, 24) claim attention as definitely establishing the authorship of a number of similar roundels at Budapest, there wrongly given to Schäufelein. A detail worth mentioning is the occurrence of the initials EW. on No. 37, a characteristic production of Urs Graf dating from about 1512. The same letters are found on a number of his designs for glass-panels (at Basle and elsewhere), and also on the fragment of a finished panel in the Zurich Landesmuseum. They probably refer to one of the glass-painters of the Wolleb family and in the present case would appear to be a dedication rather than a joint signature. K. T. P.

The Dress of the First Regiment of Life Guards in Three Centuries. By H. R. BROUGHTON. 36 pp. + 80 col. and monotone pl. (Halton and Truscott Smith). £8 8s.

How many of the activities of modern man attract the eye and inspire the hand of the artist! If I had been asked to name a walk of life wholly disconnected from the studio, I should probably have indicated with some assurance, that trodden by the Life Guardsman, or by the hoofs of his horse. And yet, here we have a ponderous volume, royal quarto, resplendent in morocco, with forty mounted plates in colour and as many in monochrome, representing the acquisitions, so far as works of art are concerned, of a stalwart of the Guards. Mr. Broughton, like a good soldier, is silent as to his military achievements, but that as a collector he is one of the right sort is proved not only by his book itself but by the insertion in his preface of this remark: " An opportune illness . . . . gave the necessary leisure to classify the pictures."

The text of the book consists of a clear and, I hope and believe, an accurate account of the history of the Life Guards, from the middle of

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the seventeenth century to the present day. Those who care to do so will find noted in it, in great detail, the multitude of tiny alterations of dress to which the Guards have for one reason or another been from time to time subjected. We are told with much exactitude just how the low-crowned, white-plumed helmet of 1660 gradually developed into the modern steel one, with its white horse-hair plume, how the old buff leather breeches and gauntlets came, with the tyres of the taxicabs, to be pipe-clayed, and how the ancient shoulder-knot or epaulette of ribbon fell before the still more extravagant and abiding splendour of the modern gold cord aiguillette—the right shoulder piece weighing no less than 2½ lb., and the pair containing 18 oz. of silver and ½ oz. of gold. The letterpress, as far as my imperfect judgment goes, contains a wonderful assortment of facts calculated to stir the breast of that strange, self-contained fraternity who, without actually dwelling in Savile Row, exult in the minute study of masculine attire.

The plates include a number of charming prints in one process or another, and they are all very well reproduced. The impression is singularly clear that the older prints are, artistically, far superior to the later ones. As we proceed through time the pictures grow less and less formal and descriptive, tell us less about the dress and style of the soldiers and their horses and more about the artists' feelings and sentiments. I suppose the truth is that, the more is the pity, good artists no longer turn to such work as describing soldiers and ships and buildings, as did the old-fashioned English print-maker. Between the modern desire of even the least creative graphic artists to give the impression of being æsthetic and the advent of the camera, the English craft of print-making has been lost; and this is one of the reasons that make one grateful to the compilers of books like this. R. R. T.

Botticelli. Des Meisters Werke. By Wilhelm von Bode. xlii + 16 pp. + 139 pl. Stuttgart. (Deutsche Verlags-Anstalt). M. 16.

This book is an addition to the Klassiker der Kunst series. Needless to say the notes by Dr. von Bode are able and to the point, but the chief feature of the volume is, in accordance with the plan of the series, the illustrations. These are, as usual, in half-tone, which is on the whole the most satisfactory process for the reproduction of paintings, and as one hundred and fifty-five photographs have been used, the book is a really efficient index to Botticelli's oeuvre. It has the further advantage of being up-to-date. For instance, the little St. Zenobius compositions in the Mond collection have been catalogued as in the National Gallery. Lord Lee of Fareham's *Crucifixion,* which has been the subject of so much discussion since Mr. Yukio Yashiro proclaimed it in these columns as a Botticelli, is not included, and it would be interesting to know whether this omission is accidental or intended. The Japanese scholar's large work on the master is, so far as reproductions are concerned, by far the richest source of study, but Dr. von Bode's book, being much less bulky and less costly, has its own important place and will be continually referred to for the sake of its scholarship. R. R. T.

Fuentes Literarias para la Historia del Arte Español. Por F. J. Sanchez Canton. Tomo I. Siglo XVI. 481 + xxix pp. Madrid (Imprenta Clásica Española). 20 pesetas.

This is a volume of extracts from the works of twelve authors of the sixteenth century who wrote on matters of interest to those engaged upon the history of art: and in order that the word " extracts " may not prove misleading it had better be said that they vary in length from a couple of pages to a hundred and thirty. The earliest of the twelve authors made use of is Diego de Sagredo, the extracts from whose *Medidas del romano* take up some twenty pages; and the latest Fray José de Siguënza—the second part of his *Historia de la Orden de San Gerônimo* furnishing matter for a hundred and thirty pages of the *Fuentes*. The work of each author is preceded by a note, in which the editor deals with the importance of the man himself in regard to the history of art; gives a summary of the matter contained in the extract; and points out where and how opinions or statements of fact should be corrected. This is the first of three volumes: the other two will be made up of similar extracts from seventeenth century writers. The work will be a boon to students of Spanish art as it gives in a handy form the revelant portions of works not easily accessible. E. B.

Armorial Porcelain of the Eighteenth Century. By Sir Algernon Tudor-Craig, with a foreword by Sir Henry Farnham Burke. 136 pp. with 58 pl. (3 in col.) (Century House, Knightsbridge).

It is difficult for those who are not collectors to feel any great enthusiasm for armorial porcelain, particularly Chinese armorial porcelain, to which the greater part of this book is devoted. Neither the porcelain nor the heraldry is of a high level of quality. The former is far from being the best produced in China at the time, whilst the latter consists of debased Chinese copies—with occasional grotesque inaccuracies that may provoke a passing smile—of English designs which themselves represent a noble mediæval art in its dotage. Here and there pieces of attractive colouring and pretty shape may be found, but they would be no less agreeable if their heraldic embellishment were omitted; it is to the Chinese element in their make-up that they owe their charm. The subject is hardly one for serious consideration

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in the pages of an art magazine, but for those who are interested in it Sir Algernon Tudor-Craig's nicely-produced book, with its many illustrations and long list of identified coats of arms, will be an invaluable guide. It is impossible to pass unchallenged some of the statements made in it, as for instance that in 1777 the Lowestoft factory " introduced a so-called invention of English hard paste." In connexion with a paragraph on p. 117 we may mention that a tray of true Lowestoft (soft paste) porcelain with the arms of Great Yarmouth is exhibited in the Victoria and Albert Museum.

The Jan Kleykamp Collection. 22 pl. + descriptive text. New York. (Kleykamp).

To this sumptuous catalogue of Chinese and Japanese paintings from the collections of Petrucci, Baron von der Heydt and Goloubew a preface is contributed by Dr. Laufer. He gives a welcome biographical note on that versatile scholar and broad-minded critic, the late Raphael Petrucci, Some of the pictures included in the first volume of *Ars Asiatica*, published in 1914 under the joint authorship of Petrucci and Chavannes, are here re-represented. Former attributions, founded on too great faith in signatures, seals and labels, are corrected in this catalogue. W. P. Y.

Pueblo Pottery Making. By Carl E. Guthe. 89 + ix pp. + 35 pl. New Haven (Yale University Press); (Humphrey Milford). 18s. 6d.

The sub-title of this book is " A Study at the Village of San Ildefonso," and in the text we are told that " San Ildefonso is a Tewa village of about one hundred people, situated on the east bank of the Rio Grande, some twenty miles of Santa Fe, New Mexico," and that it " was chosen for the present study because its women have always been skilful potters, and under the wise and friendly encouragement of the authorities of the School of American Research at Santa Fe have of recent years been steadily improving in their work without, however, sacrificing any of their native methods. Furthermore they make more varieties of pottery than are turned out at any other village." Dr. Guthe made an exhaustive study of the technique of this Pueblo pottery, and has set out at length the results of his investigations. His book is admirably illustrated, the illustrations including examples of the local pottery both ancient and modern: the best are delightfully artistic in shape and decoration, but that bad work can be done there as elsewhere is evident from the " bad examples of modern pottery " reproduced on p. 13. The investigations made by the author were in connexion with an archæological survey of the south-west which has been carried on for a number of years by the departments of archæology of Phillips Academy, Andover, Massachusetts, and Mr. A. V. Kidder, the director of that survey contributes a very interesting introduction dealing with the archæology of the Pueblo Indians and their pottery. " Pueblo Pottery Making " is well produced, and its sale should not be confined to America. E. B.

LETTERS

" DR. JUSTI ON GIORGIONE "

Sir,—Sir Herbert Cook reproduces (Burlington Magazine for June) in his article on Ludwig Justi's book on Giorgione, a picture which he regards as a version of the " Marostica Sybil." This painting seems to me an important corroboration of my opinion that Titian's *Vanitas* in the Alte Pinakothek in Munich was not originally composed as a *Vanitas*, but as an idealized portrait of a courtisan. Karl Voll has already called attention to the fact that the jewels and the old woman, reflected in the mirror included in the picture, are later additions, very probably of the seventeenth century. I have expressed the opinion for many years that the candlestick also is not genuine and that the whole form of representation of the *Vanitas* is neither like that of Titian nor even conceived in the spirit of the renaissance. It is entirely characteristic of seventeenth century baroque art. The Munich picture, the authenticity of which has of recent years been vaguely doubted by some critics, has evidently suffered by seventeenth century alterations which, as it seems to me, accounts for the impression it has made even on very reliable observers.

The Cook picture betrays in the head and in the hands the closest relationship to the Munich one, but neither the book nor the drapery of the Cook picture are, in my opinion, Giorgionesque or even Titianesque, so far as Titian's earlier style is concerned. I have not yet studied the Cook example at first hand, but judging from the photograph, I think it extremely likely that it was not painted before the beginning of the seventeenth century, and at that it is very probably by some Bolognese artist associated with Reni and Domenichino.

Yours faithfully
August L. Mayer.

BARTSCH CORRECTED.

Dear Sir,—I recently acquired the beautiful engraving by Altdorfer, B29, described by Bartsch as *Mercury*.

On examining it I thought it very unlike Mercury. It represents a man of middle age in armour with helmet on his head, with a plume in it, holding some kind of weapon in his hand. He has just jumped into the water, apparently from a bridge at his back, and is going to spring further into it. It is evidently Horatius Cocles and I find it so described in Emil Waldman's book on Altdorfer, as it is also in " H. Voss " Meister der Graphik. I think this may interest some of your readers.

Yours truly,
Lionel B. Mozley.

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for Connoisseurs

Illustrated & Published Monthly

CONTENTS

A STILL-LIFE BY ZURBARAN—BY AUGUST L. MAYER
TOBIT AND HIS WIFE, BY REMBRANDT AND GERARD DOU—BY SIR CHARLES HOLMES
LEONARDO'S *MADONNA WITH THE YARN WINDER*—BY EMIL MÖLLER
SIAMESE ART—BY ROGER FRY
A FOURTEENTH CENTURY ENGLISH IVORY TRIPTYCH—BY O. M. DALTON
"ISLEWORTH POTTERY"—BY HENRY CLAY
AN UNKNOWN DRAWING BY REMBRANDT—BY G. A. S. SNYDER
THE DESTRUCTION OF THE SPHINX—BY J. MEIER-GRAEFE
SHORTER NOTICES: SOME CHINESE JADES AND A BRONZE (W. PERCEVAL YETTS); ENAMEL MINIATURES OF THE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURIES (W.G.C.)
LETTERS: SOME GOLDEN FLEECE PORTRAITS (J. ALLENDE-SALAZAR AND F. J. SANCHEZ CANTÓN; A. VAN DE PUT); "AN UNKNOWN REMBRANDT PORTRAIT" (A. BREDIUS); "THE TEXTILES OF EGYPT" (ERNST KÜHNEL); "BOTTICELLI DES MEISTERS WERKE" (LORD LEE OF FAREHAM)
THE LITERATURE OF ART

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CONTENTS

PAGE

A Still-Life by Zurbaran. By August L. Mayer 55
Tobit and his wife, by Rembrandt and Gerard Dou. By Sir Charles Holmes . 55
Leonardo's *Madonna with the Yarn Winder*. By Emil Möller 61
Siamese Art. By Roger Fry 68
A Fourteenth Century English Ivory Triptych. By O. M. Dalton . . 74
"Isleworth Pottery." By Henry Clay 83
An unknown Drawing by Rembrandt. By G. A. S. Snyder 85
The Destruction of the Sphinx. By J. Meier-Graefe 91
Shorter Notices: Some Chinese Jades and a Bronze (W. Perceval Yetts); Enamel Miniatures of the Seventeenth, Eighteenth and Nineteenth Centuries (W.G.C.) 94
The Literature of Art 97
Letters: Some Golden Fleece Portraits (J. Allende-Salazar and F. J. Sanchez Cantón; A. Van de Put); "An unknown Rembrandt Portrait" (A. Bredius); "The Textiles of Egypt" (Ernst Kühnel); "Botticelli; des Meisters Werke" (Lord Lee of Fareham) 101

LIST OF PLATES

PAGE

A Still-Life by Zurbaran. Still-Life, by Zurbaran. Signed and dated 1633. Canvas. (Private Collection, Italy) . . 54
Tobit and his Wife, by Rembrandt and Gerard Dou. I—*Tobit and his Wife*, here identified as by Rembrandt and Gerard Dou. Panel, 63 cm. by 47 cm. (The National Gallery) 57
II—[A] *Tobit and his Wife*. Detail. [B] Engraving in reverse by W. de Leeuw, from the painting of *Tobit and his Wife* shown on Plate I 60
I—*Madonna with the Yarn Winder*, here identified as by Leonardo da Vinci. Panel, 48.3 cm. by 36.8 cm. (The Duke of Buccleuch) 63
II—[A] *Madonna with the Yarn Winder*, here described as a copy, by a pupil of Leonardo, of the picture shown on Plate I. (Formerly in the possession of Lord Battersea). [B] Detail of Plate I, showing rock 66
III—[A] Study for the *Madonna with the Yarn Winder*, by Leonardo. Red chalk on tinted paper, 22 cm. by 15.5 cm. (Windsor Castle). [B] Copy, of study shown above, by Gianpetrino. (Accademia, Venice). [C] Study for the *Madonna with the Yarn Winder*. Copy by a pupil of Leonardo. Red chalk on white paper, 20 cm. by 15.4 cm. (Windsor Castle) 69
Siamese Art. I—[A] Bronze head; Khmer. 11th or 12th century. (Cernuschi Museum, Paris). [B] Bronze head; Khmer. 11th or 12th century. (Cernuschi Museum, Paris). [C] Head of Buddha. Stone. Late Lopbouri or Sokhotai. 9th-11th centuries. (Messrs. Yamanaka and Co.). [D] Stone head; Khmer. 9th century. (Cernuschi Museum, Paris) 72
II—[A] Bodhisattva in bronze; Thibetan type. Height, 31.8 cm. (Messrs. Yamanaka and Co.). [B] Buddha in bronze; Siamese. Height, 31 cm. (Messrs. Yamanaka and Co.). [C] Buddha in bronze. 13th century. (Cernuschi Museum, Paris) 75
A Fourteenth Century English Ivory Triptych. Ivory triptych made for John Grandisson, Bishop of Exeter, about the middle of the fourteenth century. English, from a Sienese model. Actual size. (British Museum) 79
"Isleworth Pottery." [A and B] Various vases. Probably Bohemian . . . 82
An unknown Drawing by Rembrandt. [A] *Ecce Homo*, by Rembrandt. Dated 1660. Pen and ink. Actual size. (Mr. Charles A. de Burlet, Berlin). [B] Reverse of the above sheet, with date 1660. Actual size 87
The Destruction of the Sphinx. [A] The Sphinx in its original condition. [B, C, D, E] The Sphinx in its restored condition. Various views, showing excavations. In E, the paws and altar are visible . . 90
Shorter Notices: Some Chinese Jades and a Bronze. [A] Chinese bronze vessel of *hu* type. Han dynasty. Height, 40 cm. [B] Upper surface of cover of A. Diameter, 14 cm. [C] Jade plaques, with designs repeated on both faces of each. Five are green, one is white. Han or earlier. Two-thirds actual size. (The Paterson Gallery) 95

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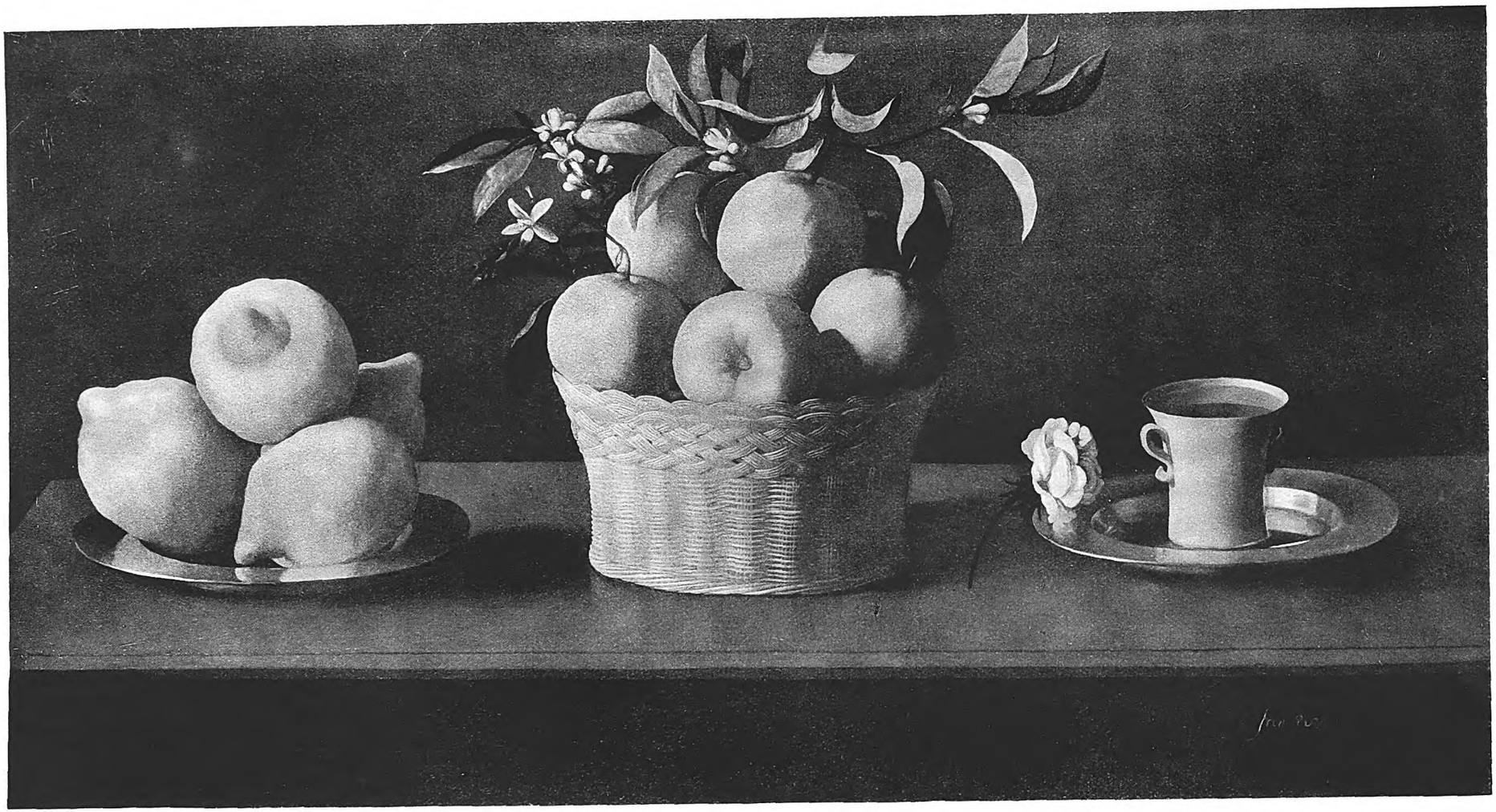

Still-Life, by Zurbaran. Signed and dated 1633. Canvas. (Private Collection, Italy)

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A STILL-LIFE BY ZURBARAN

BY AUGUST L. MAYER

IN May, 1924, I discussed in these columns an important picture of *The Education of the Virgin*, by Zurbaran, which until then had not been identified or reproduced. The composition includes, besides the figures themselves, various beautifully painted accessories, such as a dish of fruit being offered by St. Anne to the Virgin, a basket of linen, and, on the table to the left, a cup, apparently containing chocolate, standing on a large plate or platter. In the course of the article, I mentioned the fact that Zurbaran's skill as a painter of still-life was applauded by all the artist's early biographers, but no authentic still-life by him appeared to have been published, though one existed in the same Italian private collection that contained *The Education of the Virgin* referred to. Shortly after this, however, Sir Robert Witt addressed a letter to the Editor of THE BURLINGTON MAGAZINE, which was published with an illustration in the issue for July, 1924. In it he described an interesting still-life by Zurbaran in the Khanenko Collection in Leningrad.

It has now been possible to obtain an excellent photograph of the extremely interesting still-life in the private collection in which *The Education of the Virgin* hangs, and this photograph is now reproduced for the first time on the FRONTISPIECE. The picture could have been painted by no other artist than Zurbaran, but it is clearly signed and dated "Francisco de Zurbaran, *f.* 1633," below the edge of the table on which the cup and plate rest. The chocolate cup, the plate and the rose are practically identical with those which appear in *The Education of the Virgin*. They are very similarly painted and are seen from just the same angle. They are also rather closely related to a cup (of another shape) standing on a plate in the picture in the Khanenko Collection.

The picture is an important addition to the list of Zurbaran's works, showing as it does how very personal and peculiar the artist's style really was. The curiously symmetrical disposition of the composition, the quite extraordinary realism of the objects depicted, the extreme precision and variety of the modelling, and the irresistible prettiness of the whole presentation, all contribute to mark the picture sharply off from anything else produced at the time, and go far to illustrate, in a biographical sense, the quality of Zurbaran's mind and his place in Spanish seventeenth-century art. The simplicity and chastity of the composition remind us of much later tendencies in art. With the picture before us, we think rather of modern French painting, or even of Vermeer of Delft, than of the land and time of Zurbaran; although, of course, the spirit of Velazquez is by no means absent.

TOBIT AND HIS WIFE, BY REMBRANDT AND GERARD DOU

BY SIR CHARLES HOLMES

THE lively interest aroused by the recent discussion as to the relations between the work of Gerard Dou and that of the youthful Rembrandt encourages me to put forward a new document which seems to bear directly upon this delicate question. A few weeks ago Mr. Elliot Watson showed me the picture illustrated on PLATE I. The work was on a panel of oak measuring 25 × 18¾ inches (63 × 47 cm.) and with the exception of some cracks and two small mended patches in the background, was in excellent condition. It had been purchased in 1894 by a member of the owner's family as a work by Gerard Dou, and at first sight might well be taken for an unusually spirited example of that painter working under the direct influence of Rembrandt.

Closer scrutiny made this hypothesis more and more doubtful. The head and figure of the sleeping Tobit were painted with a freedom of brushwork and a variety of touch quite different from Dou's rather mechanical accomplishment. Even his two little portraits in the National Gallery (Nos. 192 and 968), which for quality are unsurpassed in his whole output, showed no trace of the masterly breadth, the variety of colour and texture, with which Tobit's head is rendered [PLATE II, A]. The profile of the old lady is no less wonderful; the reflected light plays over the features with a subtlety of which, in those days, the secret lay with Rembrandt alone. The richly varied impasto of the fur cape, the "fat" painting of the brick work of the window, and of the ivy climbing outside were surely Rembrandt's too? Then the figure of Tobit, so grandly and solidly modelled, so naturally and completely at rest, that could only be Rembrandt's doing. As close analogies, the *Old Man Sleeping*, in the

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Turin Gallery (1629) and the *Jeremiah Mourning Over Jerusalem* (Bode 39), formerly in the Stroganoff Collection (1630), might be cited. Also the upturned iron pot and the fire in the corner were handled with a decision unknown to Dou. The Old Lady was evidently painted from the so-called "Rembrandt's Mother"; the old man is a model whom Rembrandt had etched and painted more than once. These facts merely help to establish the date of the picture, for both models were the common property of Rembrandt and his studio from 1628 to 1631.

Professor Martin's Introduction to his volume on "Dou," in the Klassiker der Kunst series, gave a more positive indication; for there, on page xv, he reproduced in reverse the print by W. de Leeuw after this very composition [PLATE II, B] as one of several proofs of the manner in which during the years 1628-1631 Dou modelled himself upon Rembrandt. De Leeuw's rather feeble print bears no date. But it does bear four elegiac lines on the Tobit subject, by C. G. Plempius, the Amsterdam Latinist, who died in 1638. This fact, coupled with the dates of de Leeuw himself (1610-c.1665) points to the conclusion that the print was certainly made during Rembrandt's lifetime, and probably before 1638. The later editions were published by Rembrandt's friend Clement de Jonghe. The inscription "Rembr. van Rijn inv." has thus the value of a contemporary document. Our painting, too, on one of the beams of the roof bears the dim signature "Rembrandt"; a signature of the style of that upon *The Anatomy Lesson* and our *Philosopher* (3214). Some attempt, however, has been made in the past either to clean or erase this signature; in any case it is superimposed upon the original paint, and no capital importance should be attached to it.

Dr. Hofstede de Groot mentions two old copies of the design. One in the Hofje van Aarden, Leerdam, I have not seen. The other in the Johnson Collection, Philadelphia, came apparently from Sedelmeyer. It is described and reproduced in Dr. Valentiner's Catalogue (No. 482), and the editor's note says: "The execution does not seem quite vigorous enough for Rembrandt himself, even if one considers that it would be an early work of his, done about 1630. Perhaps the picture is an unusually good work by Gerard Dou." A larger photograph in the Witt Library proves this estimate to be a flattering one. The picture is only an old copy of no particular merit. Moreover it differs from the engraving in that it contains the figure of a monkey seated near Tobit's feet.

That Mr. Watson's picture is the original of the engraved design is indicated by two notable *pentimenti*. The first is in the figure of Tobit. This originally came somewhat higher in the composition. The former line of the shoulder can be traced clearly above the present shoulder, while the loaded paint of the cross-bar to the shutter covers the place where the old man's high cap was first painted. Also the level of the window-sill has been raised. The present sill is painted over the leafage outside, which has with time become visible once more.

But while we may thus be certain that we have here the composition by Rembrandt which de Leeuw engraved before 1638 (1636 is Dr. de Groot's approximate date), there are certain minor passages in the painting which recall the work of Dou no less definitely than the more important parts of it resemble Rembrandt. For the high finish of the hands a parallel may be found in other works by Rembrandt, but the smooth close texture of the background to the right and under the arching beams, as well as one or two of the accessories, are not easily explained unless we assume that these parts were handed over by Rembrandt to his pupil Dou. Observe in particular the basket upon which the old lady is sitting, and the copper stewpan decorated with polished brass studs, on the big chest by Tobit's side. Both of these are painted with a neat careful finish unknown to Rembrandt, the pan indeed with a curious tenderness, one might almost say affection. The basket was painted several times by Dou in works of his Rembrandtesque period. The stewpan seems to have been Dou's personal property, as it figures constantly in his pictures for some thirty years after his connexion with Rembrandt had ceased. So, curiously enough, does the motive of the upturned iron pot in the corner, near the fire. This detail is boldly laid in in Rembrandt's characteristic fashion, although the high lights look as if Dou had finished them up. And for some reason or other the motive appears to have caught Dou's fancy. He repeats it again and again, while Rembrandt, having used it once, seems to have discarded it for ever. Tobit's walking stick, on the other hand, had been Rembrandt's property since 1626. It is seen in the *Tobit and His Wife* of that date (Tschugin Collection, Moscow), and later in the Munich *Holy Family* of 1631.

Summing up these scattered facts we may reach the following conclusions. We have here a work produced in Rembrandt's studio during the period 1628-1631. He may not have signed it, but a contemporary print proves that it passed for his work at the time. We see the hallmark of his peculiar genius both in the design and in the profound humanity of its vision.

We recognize his hand in the treatment of the light, and particularly in the superb painting of the two heads. Some of the accessories also

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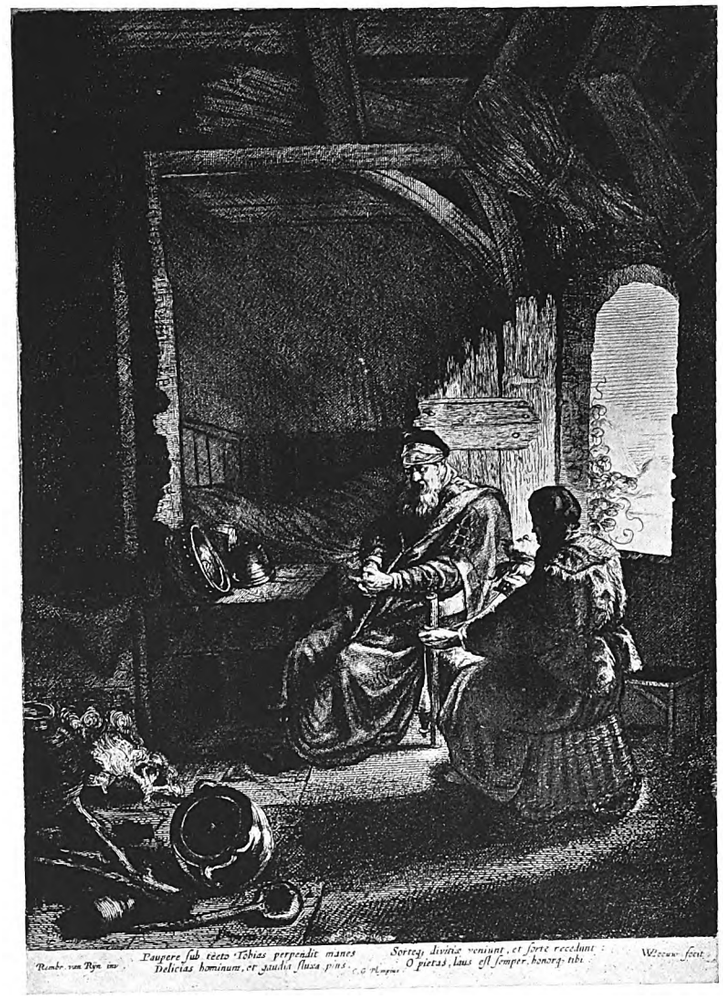
A—Tobit and his Wife. Detail


Rembr. van Rijn inv.
Paupere sub tecto Tobias perpetdit manes
Delicias hominum, et gaudia fluxa pius
Sortes divinæ veniunt, et forte recedunt:
O pietas, laus est semper honora tibi
Wteeuw. fecit.

B—Engraving in reverse by W. de Leeuw, from the painting of *Tobit and his Wife* shown on PLATE I

Plate II. *Tobit and his Wife,* by Rembrandt and Gerard Dou

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show his forcible personal touch. But much of the background and other details are painted with a touch that is far less decisive, that is close and smooth and minute, where Rembrandt would have been loose and varied and broad. The contrast between these two styles becomes conspicuous the moment that the panel is carefully examined. It can be explained only on one supposition, namely, that we have here one of those works in which the design and all the more important passages were the work of Rembrandt, and that the pots and pans, and part of the background were entrusted to his pupil Dou. Dou's work, it should be noted, has ceased to be that of a novice; it is up to his best standard. We may therefore assume that the picture dates from the end of his pupilage under Rembrandt. This year, 1631, would bring the picture into association with Rembrandt's *Simeon in the Temple* at the Mauritshuis, where we see, as in many of Rembrandt's etchings done between 1630 and 1632, that Dou's minute finish exercised a very definite influence upon his youthful master. Of that influence, as well as of their close association, this *Tobit and His Wife* is a striking proof, especially if we think of it in connexion with nearly contemporary works by Rembrandt, like *The Philosopher* in the National Gallery, where the master is completely himself.*

* Since this note was written the picture has been acquired by the Trustees of the National Gallery, where it will be placed on exhibition so soon as the frame and glass are ready.

LEONARDO'S *MADONNA WITH THE YARN WINDER*

BY EMIL MÖLLER

AT the Milanese Exhibition held in the Burlington Fine Arts Club in 1898, there were exhibited under No. 59 (property of Lord Battersea) and under No. 60 (property of the Duke of Buccleuch) two Leonardesque *Madonnas* which greatly impressed students of the artist, but which till now have not been recognized as of the first importance.

The catalogue by Sir Herbert Cook mentions under Plate XVII that G. Frizzoni considered the Battersea *Madonna* to be by Sodoma and the Buccleuch picture to be a simplified replica of the former. G. Pauli, Müntz, Carotti, Cust, Seidlitz, Wolinski, S. Reinach, E. Voigtländer and Suida have all published short notes about this composition. The Battersea painting has always been considered the more valuable and the Leonardesque version. It has further been assumed that lost studies by Leonardo might have been employed for the composition. As early as 1909 I found from the catalogue that this composition is identical with the description which Pietro Nuvolaria gives of a *Madonna* painted for Robertet. At the same time I came to the conclusion that the Buccleuch *Madonna* is the damaged original. In 1910 I saw it for the first time at Montague House and discovered Leonardo's studies for it at Windsor Castle. In 1911 I found at Paris the Battersea copy. In 1914 the owner allowed the Buccleuch picture to be photographed in the actual size, and I am much indebted to His Grace for very kindly assisting me in my researches into the picture's origin. The following notes are extracted from many which I have made.

There is no composition by Leonardo of which we have such an exact description by an eye-witness. Isabella d'Este asked the carmelite Fra Pietro da Nuvolaria to enquire about Leonardo's doings and to beg of the artist a small picture of a Madonna or at least another drawing of her portrait. In a letter dated April 3, 1501, the friar agreed to execute her orders. He paid a visit to Leonardo's workshop on "Holy Wednesday," preached a sermon at the cathedral on Maundy Thursday and wrote on Good Friday (April 9) a most interesting letter, of which the original has been lost.[1]

Fra Pietro found Leonardo disinclined to all painting and occupied with mathematical and technical studies, but arranged nevertheless that "If the master should be able to free himself from the King of France without falling into disgrace (possibly in a month's time at most) he would serve her Excellency sooner than any other client. But in any case he would draw the portrait and send it to her Excellency as soon as he has finished a small picture which he is painting for a certain Robertet, a favourite of the King of France. This small picture at which he is working is a *Madonna* sitting as if she would disentangle the yarn from the spindles on the winder. The Child putting his foot in the basket of spindles has seized the winder and looks attentively at the four spokes which have the form of a cross and as if he longed for this cross he is smiling and holds it fast and is not willing to leave it to his Mother, who seems wanting to take it away."[2]

Calvi invented from this description the title "La Madonna dei fusi," translated "Madonna with the spindles" (sometimes also with the distaff). These erroneous names have caused

[1] It has been published by Luigi Girolamo Calvi, "Notizie dei più principali Professori che fiorirono in Milano durante il governo de'Visconti e degli Sforza," Parte III, Milano, 1869, p. 97.

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this painting to be sought after in vain until now; particularly so as the basket does not appear on the original or any copy.

The Buccleuch painting [PLATE I], viz., the original of the *Madonna with the Yarn-Winder,* is on a panel of poplar wood, 19 by 14½ inches (the dimensions hitherto given are not quite correct). The Madonna is sitting upon a brittle rock of chalk in a charming yet by no means simple attitude. The lower part of the body is in profile, the right leg extended, the chest bent forward, the right shoulder sloping down and held back. The noble head with its narrow face framed by rich curls is turned to the Child who, in an almost kneeling position, his back and leg forming a beautiful line, is resting upon a projection of the rock covered by a piece of His mother's cloak. He is holding a winder with both his hands and is looking with impassioned eyes at the cross. The mother holds him with her left hand and, wondering at the Child's action, is lifting up the right hand; this has been erroneously explained as signifying an intention to take away the winder. Only the basket of spindles is absent; it must have been standing under the right foot, where now a projection of the rock is hardly recognizable.

The beauty of the group, constructed as a pyramid, is surprising when it is cut out and laid on a flat background. The diagonal of the Child's body dominates the composition and foreshadows already the baroque. The sensitiveness of the silhouette, the persuasiveness and distinction of the design and modelling of the heads (the Child's admirably foreshortened), of the Child's body and the mother's bust, the wonderfully realized chiaroscuro, will be obvious to every observer. The flesh tints seem invested with a mysterious light. The carnation is a warm brownish tone. The coherence of the details has a parallel only in the *Gioconda,* painted at the very same time. The colours are very subdued and are darkened and partly over-painted. A tender note of dark greenish blue in the cloak, a brownish red, now hardly recognizable, in the bodice, a delicate grey with bluish reflections in the veil, the chestnut of the hair, the yellow brown of the rock, form together a subtle and sober harmony. The desolate landscape is yellow brown, the sea and sky green-blue. It is interesting to notice the veil, folded like a turban over the head, the edge reaching the eyebrows (which are always lacking in Leonardo's juvenile figures); the whole being held together by two short scarves, fastened to one another at the forehead and twisted at the temples. The connoisseur of Leonardo's work will recognize from these details that there can be no doubt that the Buccleuch Madonna is the original; none of the replicas has anything like the same delicacy.

The shortened right shoulder of the Virgin, in spite of damage caused by repainting, proves remarkable anatomical knowledge. In the Madonna's left hand the middle and forefingers are spread as they appear for the first time in Leonardo's works in the cartoon of *Isabella d'Este* and in the *Gioconda;* later this feature became a pattern for Titian and others. The right hand appears heavy, but this is true of the hands in several pictures by Leonardo. Other details recall his other works; the rock of chalk, which may be studied on PLATE II, B, is closely related to those in many studies and paintings; the position of the seated Virgin is nearly the same in the cartoon of *St. Anne,* the falling shoulder of the Child reappears in the *Leda* and in the *St. John,* the head of the Virgin is very similar to the *St. Anne* in the Louvre.

Even the religious motive of this composition, unique in the history of art, is plainly Leonardo's own and corresponds with the Bénois *Madonna* which I entitled as early as 1911, *The Madonna with the Cross-flower.* There the smiling mother offers to her Child a flower of the family of the cruciferæ, and the young Christ is by the cross form of the blossom reminded of his death. In the Buccleuch picture, Leonardo places in the hands of Christ another reminder of his passion, a yarn-winder through which, in accurate accordance with theological tradition, the divine Child recognizes sooner than his mother the symbol of his passion. It is characteristic of Leonardo's taste that he always uses religious symbols, such as might be expected to interest a child. The cruciferous-flower and the cross formed by the winder are both the centre of the composition, the object towards which eyes and hands are most directly turned; hence for this composition the title *Madonna with the Yarn-Winder—Madonna dell' Aspo* is adequate.[3]

The rough and clumsy landscape of the Buccleuch Madonna contrasts strongly with

[2] "Se si potrà spiccare dalla Maestà del Re di Francia senza sua disgrazia, come sperava, alla più longa fra un mese, servirebbe più presto V.E. che persona del mondo. Ma che ad ogni modo fornito che egli avesse un quadrettino che fa ad uno Roberteto del re di Francia, farebbe subito il ritratto e lo manderebbe a V.E. . . . Il quadrettino che fa è una madonna che siede come se volesse inaspare fusi, e il bambino, posto il piede nel canestrino dei fusi, ha preso l'aspo e mira attentamente quei quattro raggi che sono in forma di croce, e come desideroso di essa croce ride e tienla salda non la volendo cedere alla mamma che pare gliela voglia torre." The date of April 4 given by Calvi is impossible and most likely an erratum for April 9, as Dr. Gronau already assumed.

[3] I have found this kind of winder still in use in the valley of the Arno.

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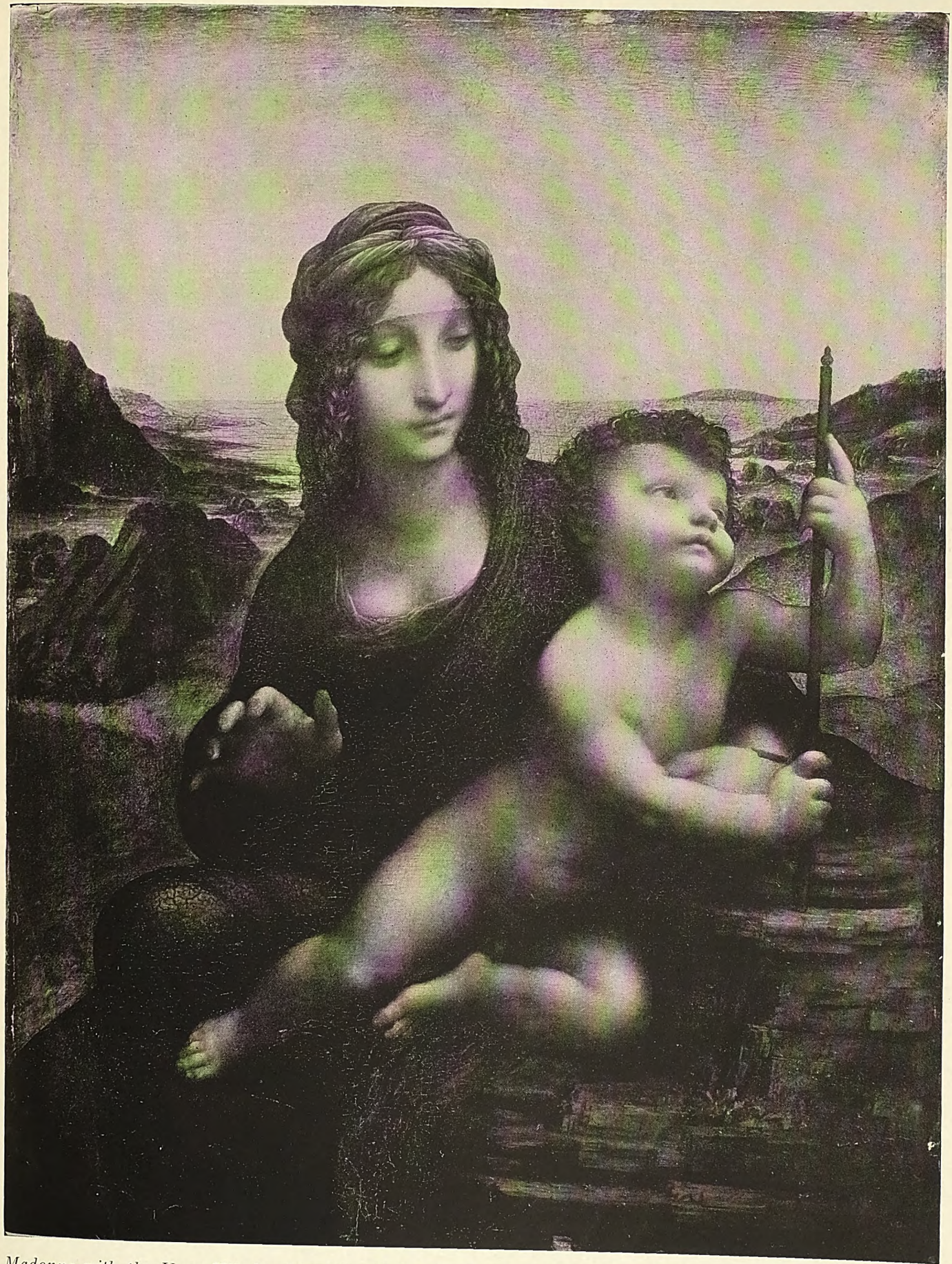

Madonna with the Yarn Winder, here identified as by Leonardo da Vinci. Panel, 48.3 cm. by 36.8 cm. (The Duke of Buccleuch)

Plate I. Leonardo's *Madonna with the Yarn Winder*

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Leonardo's unique qualities; it can therefore not have been painted by himself, and is indeed quite obviously a dauber's work. It is solely on account of its landscape that the Battersea replica [PLATE II, A] is usually preferred.[4]

Indeed, the Battersea landscape is absolutely Leonardesque, and its planning is masterful and similar to that of the *Gioconda*. There is the same rocky valley of a tortuous river, crossed by a stone bridge, the same necks of land covered with bushes, and in the background a sheet of water covered with haze, and above all there are Leonardo's usual phantastic rocky mountains. But the execution is beyond all doubt that of a pupil: the disturbed forms of the background spoil the group.

Of course, the Madonna's head is nothing if not pretty, but its beauty has something decidedly vulgar, the forms are less precise and the curls more deliberately symmetrical. A graduated but slightly gaudy blue is the dominating colour, the carnation is a kind of yellow-rose—all quite devoid of the spirit of Leonardo. The painter must have conscientiously copied the details, but he has missed the impression made by the whole. The design is heavy and uncertain; the head of the Child, his right hand and the mother's left are positively wrong in drawing. The limbs are clumsy, the coherence of the forms is missing, the folds are at once too weak and too angular, not adhering to the figure, principally the knot of drapery under the right hand. The right shoulder of the Virgin seems almost mutilated. The little triangle of the bodice is lacking. The winder stands perpendicular, not inclined, and its cross-beam has not been foreshortened. Among other details I should draw attention to the rock which is carefully copied, but is far from equal to that in the Buccleuch *Madonna,* [PLATE II, B]. The crumbling stones are missing in the copy. To the right of them a tiny stream of water trickles down the fissures of the stone. The trained eye, comparing these details in the two panels, will easily recognize the inferior quality of the widely-praised Battersea painting.

Returning to the Buccleuch Madonna, we have to admit its very evident defects. All are due to repaintings, hitherto unnoticed; the sharp silhouette of the Madonna and the rock, the barren foreground, the absence of phantastic forms in the mountains and of aerial perspective, the inclined sea surface, the deeper shadows of the rocks near their outlines; the fact that all parts of the landscape are lighted directly from the left, whereas the light falls on the figures and on the rocky seat rather from the left above. The sky is a disorderly daub. The head of the Virgin has been painted round about with the pigment used for the sky, so that strips of the veils and the curls have disappeared. The curls of the Child have been spoiled by the painting of the sea, and have been repainted in a colour which has grown black. The outlines of His left arm have been damaged by painting the background. Since no artist paints sky and landscape round the finished figures, evidently the former must have been repainted. The cracks in all original parts, figures, rock, veils and bodice, are fine. In the sky they are painted over and new long parallel cracks are visible.

If we examine the panel sideways, we see that the parts representing the flesh and the rock are lower than the landscape, proving that the latter has been painted over. The surface of the blue cloak is very high and the cracks are deep, presumably the result of a thick varnish. Even in the face of the Virgin there are seen strokes of glazing by another hand. The little triangle of blue at the bosom is a repaint. At the throat of the Madonna something has been restored, which had been destroyed by ironing down the peeling paint there. One can still see the marks of the linen cloth used for that purpose. It is just discernible in the photograph.

There is no doubt that beneath the present landscape is another, the same which we see in the Battersea copy, but of course softer and less obtrusive in the details. I could even recognize in a few parts the original landscape covered by the repainter—there are high forms of mountains to the right, a piece of plateau besides the right shoulder of the Virgin, the original lines of the landscape below the cross-beam, etc. Another argument in favour of this theory is afforded by several old copies of the Buccleuch picture which nevertheless show many details of the Battersea landscape. The original must have been painted over about 200 years ago, because at the Musée Napoléon there was a good copy of it on a copper plate, with the same landscape which is to be seen now in the Buccleuch painting.

It is, however, very doubtful whether the basket of spindles has also been painted over by the dauber; there hardly seems to be enough room for it below the projecting part of the rock. An X-ray photograph would probably

[4] This painting was once the property of Lady Lansdowne, was bought by Lord Battersea at Christie's, was exhibited at the New Gallery in 1893-94 and is now in America. When I saw it in 1911 at Wildenstein's, it had been relined, cleaned, restored and altered in several details. The loin cloth had been removed, the restored two fingers of the Madonna's left hand had been cleaned off, the folds smoothed out, the veil on the bosom altered, and the piece of rock under the Child's foot made visible. The total impression was pleasant but overtrim, so that this important copy had largely been deprived of its original value. I am indebted to M. Wildenstein for kind information and for a photo of picture in its present state.

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reveal all these repaintings.

We have only one original study for this Madonna (Windsor, No. 12514), which is reproduced here for the first time with the gracious permission of H.M. The King [PLATE III, A][5] It has first of all been sketched with a bone-point, and is actually drawn in dark red chalk on reddish tinted paper, 22 cm. by 15.5 cm. The drawing is admirable, with excellent harmony of line, masterly shortening of the shoulder, and a rare anatomical knowledge expressed through the delicate modelling, and the depiction of the puffed sleeves is full of charm. The line of the neck and shoulder is very similar to that of the *Madonna* and *St. Anne* (cartoon of 1501) and the bust of the Cecilia Gallerani (Cracovia). Gianpetrino used this drawing on a sheet of feeble studies (Venice Academy) [PLATE III, B]. W. Hollar, 1646, etched this bust (Parthey Catalogue, No. 1589), adding another study of a head by Leonardo, viz., Windsor, No. 12533. At Windsor, too, is a study of the head [PLATE III, C] of this Madonna (No. 12663), in red chalk, on white paper, 20 cm. by 15.4 cm., not well drawn but Leonardesque, which must be a copy by a pupil. The reverse of the sheet has notes and drawings by Leonardo.

Of copies of the *Madonna with the Yarn-Winder,* I know about twenty. The truest of them, and the only one made in the master's workshop, is the Battersea picture. It cannot have been executed by Sodoma, who was a more vigorous, as well as a more subtle, artist than the one responsible for this particular version.

In the history of the original several details can be ascertained. Florimond Robertet, who ordered the picture and was mentioned by Leonardo in 1501, was treasurer and secretary of Charles VIII, Louis XII and François I. He was a lover of the fine arts, and the Signoria of Florence presented him with the David in bronze by Michel Angelo. Leonardo seems to have accepted the commission in November-December, 1499, at Milan. The painting, though well advanced by April, 1501, must have been finished several years later, which can be proved by two facts. In April, 1501, Leonardo was on good terms with the court of France. On July 29, 1501, he was still in receipt of the rent of his vineyard, but in the following year the latter seems to have been confiscated; we know that it was restored to the master in April, 1507. If the panel had been delivered in 1501 or at any time during the following years, the influence of Robertet would assuredly have prevented the confiscation. But as a matter of fact I believe we know the exact date on which the *Madonna* was delivered. Francesco Pandolfino, Ambassador of Florence at Blois, wrote on January 12, 1507, to the Signoria: "The King has a passionate desire that Leonardo should serve him immediately, and paint several little Madonnas or the King's portrait." Pandolfino continues: "And all this has been occasioned by a little painting by his hand, recently brought hither and esteemed to be a very excellent work."[6] Therefore, in January, 1507, the first picture by Leonardo went to the royal court at Blois; but this picture was not the King's property, or he would not have expressed a desire to acquire a similar painting; it must therefore have belonged to a courtier, i.e., Robertet, whose *Madonna* was mentioned by Leonardo himself. As the picture was not included in the inventory of Robertet's effects, drawn up in 1532, presumably it had become the property of François I.

The Buccleuch *Madonna* was probably purchased by Mary, Duchess of Montagu, who married Henry, 3rd Duke of Buccleuch. The panel is mentioned in an old Manuscript List, which the Duke assumes to have written about 1770.

May this precious work, cleaned from repaintings, soon take the place of honour which is due to an original by Leonardo, painted at the same time as the *Mona Lisa!*

[5] I am much obliged to the Hon. J. W. Fortescue, Keeper of the Royal Library, for the gift of this photograph.

[6] Et tutto questo è nato da un piccol quadro suto condocto ultimamente di quà di mano sua; quale è suto tenuto cosa molto excellente.

SIAMESE ART

BY ROGER FRY

MESSRS. YAMANAKA have brought together a small collection of specimens of Siamese art, which is something of a novelty for the London amateur, though it has been fairly well known to Parisian collectors for some time. It is distinctly a compound art which has received many influences from different quarters, but the Siamese artists have known how to fuse these into a consistent style with its own peculiar flavour. As we might expect from their mixed Khmer and Lao origins, the Siamese practised an art which derived mainly from the Khmer tradition. Indeed, it seems difficult to draw any clear dividing line between the two arts in the earlier periods.

The Khmer empire was a Brahman theocracy which began to take a dominant position in Cambodgia about the ninth century of our era.

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A—Study for the *Madonna with the Yarn Winder*, by Leonardo. Red chalk on tinted paper, 22 cm. by 15.5 cm. (Windsor Castle)

B—Copy, of study shown above, by Gianpetrino. (Accademia, Venice)

C—Study for the *Madonna with the Yarn Winder*. Copy by a pupil of Leonardo. Red chalk on white paper, 20 cm. by 15.4 cm. (Windsor Castle)

Plate III. Leonardo's *Madonna with the Yarn Winder*

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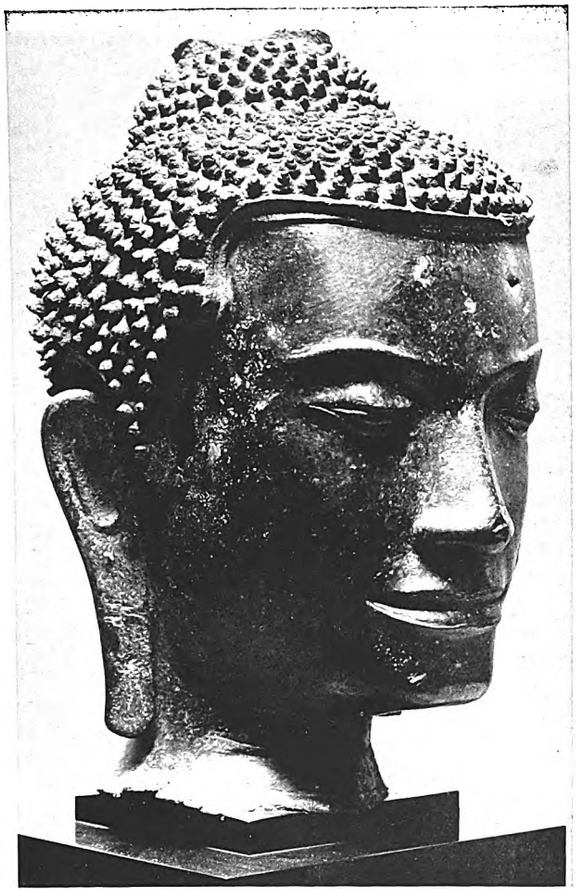
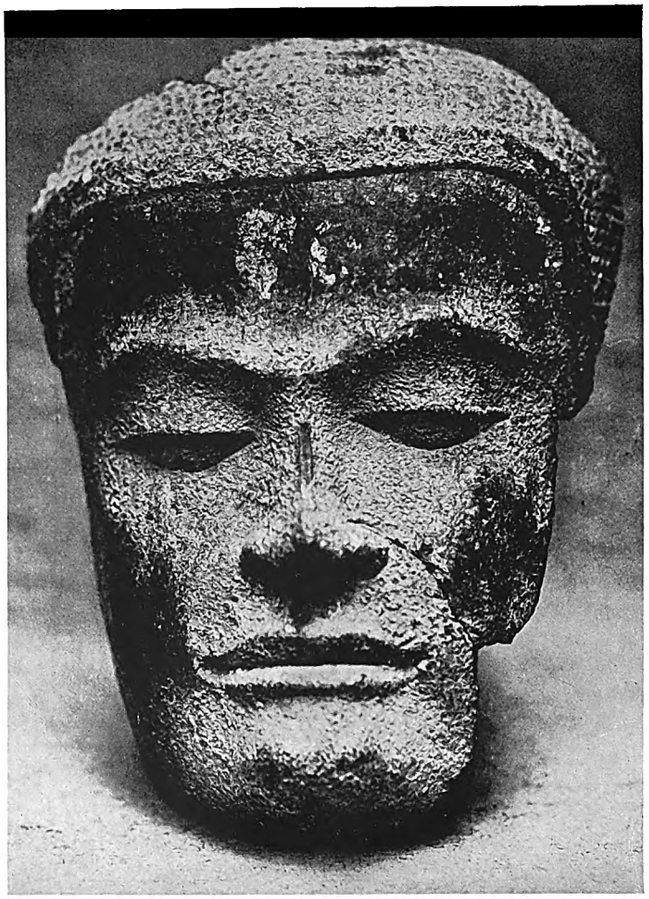
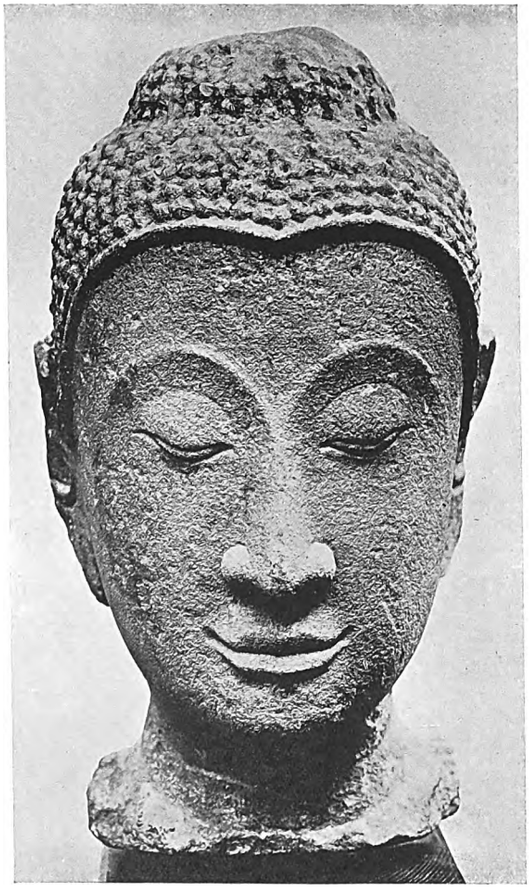


A—Bronze head; Khmer. 11th or 12th century. (Cernuschi Museum, Paris)



B—Bronze head; Khmer. 11th or 12th century. (Cernuschi Museum, Paris)



C—Head of Buddha. Stone. Late Lopbouri or Sokhotai. 9th-11th centuries. (Messrs. Yamanaka and Co.)

D—Stone head; Khmer. 9th century. (Cernuschi Museum, Paris)

Plate I. Siamese Art

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It gradually spread its influence westwards over what is now Siam and founded a capital at Lopbouri in the Menam valley. The art practised by the Khmers at an even earlier date had very remarkable and distinct characteristics which may be seen in the stone head ascribed to the eighth century [PLATE I, D]. And these characteristics persist into the Lopbouri period [See PLATE I, A and B]. From some time about the year 1000 A.D. the people who finally occupied Siam spread down the great river valleys and came into contact with Khmer civilization. It is supposed that Siamese art arose from the reaction of these two peoples and traditions. Brahmanism gave place to Buddhism as the Khmer empire declined from about the twelfth century on, and the original characteristics of Khmer art became more and more fused in the newer forms.

Such in bare outline is the story as it was revealed in the loan collection of Khmer and Siamese art organized last year at the Cernuschi Museum by M. Ardenne di Tizac, to whose courtesy we are indebted for the photographs on PLATE I, A, B, D and PLATE II, C.

In the earlier works shown at that exhibition one noted two very marked and curiously opposed facial types. In one, which is seen in PLATE I, A, B and D, the mask is full and generally decidedly square. The eyes and mouth set perfectly horizontally, with a small straight nose and large square jaws. The eyes are deeply set in the orbits, with strongly marked, prominent eyebrows. This type would certainly not be described as typically oriental. In sympathy with these features the headdress was flattened and extended laterally, and the "ushnisha" or top knot, which distinguishes these headdresses, was also depressed into a flattened knob. In the other type the mask was of an elongated oval form, the eye orbits shallow, the eyes with narrow upward-curving slits, the nose long and curved, the mouth small and upward curving, and the lower part of the face extremely small with delicately curved chin. In sympathy with these forms the headdress is varied into a high ovoid dome, and the top knot rises to a high point in a flame-like spire. Again, the edge of the hair on the forehead, which is always marked by a strong sharp line, is here made of a double curve, nearly parallel to the double curve of the arched brows.

Here we have a recognizably oriental type which is given to perfection in the extraordinary graceful figure of Buddha [PLATE II, C] which was found in the ruins of Kampengpeth. This is ascribed to the thirteenth century.

The contrast between what we may regard as the original Khmer type and this later oriental development is very striking, the more so that all apparently belong alike to a single artistic tradition. The handling of the bronze technique, the convention of the hair, made of tiny closely-set knots, all remain the same.

The modelling of the square faces is franker, freer, and more akin in its feeling for strongly marked planes to the European tradition, whilst in the oriental heads the basic ovoid form is hardly broken. In these the eyebrows are marked merely by two sharp, thin, scarcely raised lines which, meeting in the centre, descend down the middle of the nose. One sees here a typical oriental system of conventional calligraphic delineation growing out of an essentially free, realistically plastic art. I do not know that any explanation can be given of the emergence of the peculiar and isolated plastic feeling of these early Khmer heads.

The finest of these early Khmer heads stand thus in strange isolation in the sequence of the art of the far East. It may be doubted whether even the Chinese, incomparable as they were in their treatment of animal forms, ever attained to such a vivid interpretation of the human head. Certainly they never managed to conciliate the requirements of plastic harmony with so frank an acceptance of actual forms, nor did they ever, within the limits of so severely formal an idea, attain to such a subtle play of modelling or such nervous modulations of the rhythm. Even the earliest and finest specimens of the more oriental type lack something of this immediacy and vitality, but they also reach a very high level of beauty, though of a more abstract kind. The strong individualism of the Khmer heads is subdued into a type expressive of the religious ideal of Buddhist art.

Even in its long decadence, however, Siamese art retains a peculiar distinction. It never relapses into the excessive exuberance and stylistic facility of later Hindou periods.

Nearly all the examples of Siamese art shown at Messrs. Yamanaka's belong to the later oriental type. There is, however, a single stone head of Buddha, No. 53, which is in some ways intermediate [PLATE I, C]. It belongs in the main to the long oval oriental type, but the treatment is not yet stylized, the features are marked by plastic rather than linear definitions, and the modelling is still extremely sensitive; it is not so geometrical and schematic as in later examples. This head is ascribed to the twelfth or thirteenth centuries, and is probably one of the earliest examples here seen. It gives, as it were, a point of departure for definitely Siamese art.

The bronzes vary very much from a coldly schematic and conventional treatment, which often has great decorative charm, to certain markedly individual and subtly modelled heads.

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In general, one feels the gradual evolution of an extremely sophisticated and elaborately refined art, with a growing tendency to intricate ornament which sometimes approximates almost to Hindou profusion, but is restrained by a more delicate and scrupulous taste. Indian and Thibetan influence come out clearly in one of the bronze statues, No. 17 [PLATE II, A], in which the opulent flowing curves and the *déhanchement* of the pose mark it off clearly from the restrained and subtle movement of such typical Siamese figures as No. 48 [PLATE II, B] where the peculiar delicacy and taste of the Siamese exercise their full charm.

But perhaps the most surprising expression of this specifically Siamese development out of Khmer origins is seen in the paintings, which date only from the seventeenth and eighteenth centuries. Here, too, one may guess at Thibetan Buddhist influence, but that tradition is handled with a quite new refinement and ingenuity. These temple banners are painted on cloth printed in extremely fine delicately coloured patterns, mostly of very minute geometrical or floral forms repeated all over. On these the figures were laid in gouache, leaving the underlying pattern in the hollows of the niches. There is an extraordinary subtlety and preciosity in the handling of the best of these, as well as great beauty of colour. The poses of the figures have that curious effect that Siamese dancers get by restraining in almost rigid attitudes their excessively supple limbs. It would be difficult, I imagine, to find elsewhere examples so late in date in which the great tradition of Buddhist painting is maintained in such purity and with such a sense of style.

A FOURTEENTH CENTURY ENGLISH IVORY TRIPTYCH

BY O. M. DALTON

A FORTUNATE chance has enabled the British Museum to acquire another ivory carving made for John Grandisson, Bishop of Exeter from 1327 to 1369, authenticated both by its style and by the presence of the bishop's arms; this is the triptych reproduced in its natural size on the accompanying Plate.[1]

John Grandisson belonged to a family of Burgundian origin, the ruins of whose seat, the castle of Granson at the south-west end of the Lake of Neuchâtel, can still be seen by the traveller. Their lands lay on the borders of Savoy and the county-palatine of Burgundy. The bishop's father, William Grandisson, came to England attached to the household of Edmund, Earl of Lancaster, brother of Edward I. In this country, as in the land of his birth, he enjoyed high consideration; he was summoned to Parliament as Baron Grandisson, received lands in Gloucestershire and Herefordshire, fought in Edward's wars, and died in 1335. His eldest son Peter, Baron Grandisson, died in 1358 without male issue,[2] leaving the bishop, who was the second son, head of the family. John Grandisson was born in 1292 at Ashperton or Ashton in Herefordshire. He studied in the University of Paris, and in the earlier years of his ecclesiastical career was Prebend of York (1309-1315), Archdeacon of Nottingham (1310-1327) and Prebend of Lincoln (1322); he was also a Canon of Wells. He became chaplain of John XXII at Avignon, and acted as one of this Pope's legates in England in 1327. It was after performing this duty that on his return to France he was appointed Bishop of Exeter by papal provision and consecrated at Avignon (1328). He now came back to England, did homage to Edward III at York, and received the temporalities of his see. From this time to the year of his death, more than forty years afterwards, he seems to have gone abroad only once, when in 1333 he revisited Avignon. His life was now passed chiefly in his diocese, and the constructive works by which he is best known are the building of the western part of the cathedral nave at Exeter, with its sculptured facade, and his foundation of the collegiate church at Ottery. But the survival of the ivory carvings bearing his arms reveal him in the light of a patron of the minor arts; and the numerous rich objects bequeathed by him in his will to churches and to persons bear out the supposition that he was a man of wide artistic interests.[3]

[1] It had been for many years in the possession of the Seaborne family, and was obtained from the late owner, Miss Seaborne, who met the Museum in a generous spirit, and thus enabled this important ivory to pass into the national collections. The other ivories made for Bishop Grandisson, a large triptych and a diptych, are in the British Museum and the Louvre, the British Museum possessing the triptych and one leaf of the diptych, the Louvre having the other leaf (British Museum, *Catalogue of Ivory Carvings*, Nos. 245, 246). The bishop's arms, on a small shield in the spandrel above the Virgin's head are: paly of six ar. and az. on a bend or a mitre between two eaglets displayed. These arms are carved upon a misericord at Ottery St. Mary and are reproduced in Canon J. N. Dalton's *The Collegiate Church of Ottery St. Mary* (Cambridge 1917), Plate XVI. Ottery St. Mary was founded by John Grandisson; the above-mentioned work in addition to a description of the church contains the text of the *Ordinacio* and Statutes of the college, much information as to the bishop's life and family, and a valuable series of illustrations.

[2] He was buried in Hereford Cathedral. The monument of the bishop's younger brother, Sir Otho de Grandisson is in the church of Ottery St. Mary (J. N. Dalton as above, Plate XII).

[3] These bequests include no items which can be certainly claimed as ivory carvings, but we may note "two pairs of painted altar-tablets, the best of those not otherwise bequeathed" (F. C. Hingeston-Randolph, *The Register of John de Grandisson*, Part 3, 1899, p. 1515).

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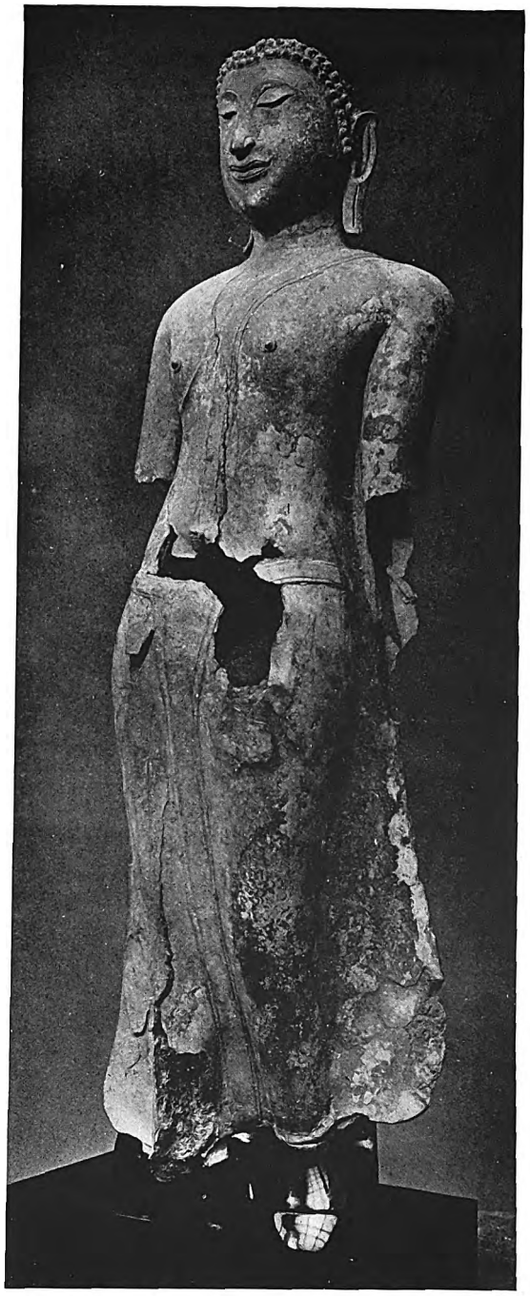
A—Bodhisattva in bronze; Thibetan type. Height, 31.8 cm. (Messrs. Yamanaka and Co.)

B—Buddha in bronze; Siamese. Height, 31 cm. (Messrs. Yamanaka and Co.)



C—Buddha in bronze. 13th century. (Cernuschi Museum, Paris)

Plate II. Siamese Art

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The triptych which has suddenly come to light is 8.27 inches (21 cm.) in height, and composed of ivory plaques about one-fifth of an inch in thickness; it is therefore rather thinner than the other Grandisson ivories. It also differs from these in being of a honey-brown colour; the other triptych is almost white, and the diptych is pale in tone. It has lost all its hinges, and has been pierced by a number of small holes bored here and there without apparent reason or necessity. The most serious damage is the great breakage which has deprived the Crucifixion-scene in the middle panel of the figure of Our Lady, and the compartment below it of half its cusped canopy; this is evidently an old fracture. The sword of St. Paul and the staff of St. John the Baptist are also broken.[4]

The middle panel of the triptych has at the top the Crucifixion, originally between the Our Lady and St. John, the former figure now lost, as already noted; the lower half is wholly filled by a half-figure of the Virgin and Child on an unprecedently large scale, beneath a cusped arch. Each of the leaves has two standing figures of saints beneath canopies. That on the spectator's left shows St. Peter, with key and book, above St. John the Baptist with Lamb, staff and scroll; in that on his right we see above, St. Paul with sword and book, below, St. Thomas of Canterbury in cope and mitre, holding in his left hand a book, in his right a crucifix surmounting a long staff. Even apart from the general style of the work and the shield of arms, this combination of figures would suggest Exeter and the bishopric of Grandisson. For in 1328 he had dedicated the high altar of the cathedral to the Blessed Virgin, and SS. Peter and Paul[5]; St. John was his patron saint; and he had an especial devotion to St. Thomas of Canterbury, of whom he wrote a Life. It is the central panel which arrests the attention. The eye is at once drawn to the exceptional group of the Virgin and Child; the two figures, disproportionately large by comparison with the rest, create the impression of an ikon. And in fact the group may almost be so regarded. Its character suggests the reproduction of a picture, while the well-known devotion of Bishop Grandisson to Our Lady, often asserted during his lifetime, and repeated in his will, makes it probable that he possessed devotional pictures in which she was represented. We can go further, and say that the picture inspiring the ivory carver must have been the work of a fourteenth century Sienese painter; imitation seems undoubted, however unexpected it may appear in England at such a date, especially upon ivory carvings which belong to a class not given to innovations. The problem may in all likelihood be explained by events in the bishop's career. We have seen that in his earlier life he resided for some time at Avignon as chaplain to the Pope. While there he may well have become acquainted with Sienese painting, and though he does not appear to have crossed the Channel after the year 1333, we may suppose him to have maintained an interest in Italian art; he may even have procured Italian pictures.[6] The appearance of this English version of a Sienese type illustrates the different conditions of the ivory carver's art in England and France about the middle of the fourteenth century. In France production had been established on a commercial basis; ateliers using stock designs had long replaced the workshops in which all was done under clerical or monastic supervision, and the intrusion of a foreign model had become improbable. In England, even at this period, we find something like the older practice still continued. The choice of SS. Peter and Paul might indeed have suggested itself to any craftsman working for Exeter; that of St. John and St. Thomas might equally have been made in compliment to Bishop Grandisson. But the use of the bishop's arms, and such a novelty as the introduction of a Virgin and Child, foreign in type and disproportionate in scale, would hardly have been undertaken on the artist's responsibility. It is reasonable to assume that the bishop himself ordered the disposition, and his writings show that his was a mind which did not neglect detail in any province of his activity.

The introduction of an Italian type may thus be explained by exceptional conditions connected with a given person; but the assimilation of it which we have before us may have been helped by that fond insistence upon intimate things common to the Italian and English sentiment of the time. The mediæval art of England early revealed a love of such intimate things, and a characteristic realism in their expression; to such an art the Franciscan feeling which seems to emanate from many early Italian pictures would be naturally congenial. A century before the date of this triptych we find the relation between the Virgin and Child already treated in England in the spirit of human tenderness; it is so in the fine painted roundel in the

[4] On the back of the leaf carved with St. Thomas is scratched in a cursive hand of the late 17th century the name: *Jemes Toole.*

[5] The three figures occur upon one of his seals (British Museum, *Catalogue of Seals*, No. 1560). In his will he bequeathed to the church of Exeter two images of the Apostles Peter and Paul, of silver gilt (*argenteas, deauratas*). See Hingeston-Randolph, as above, p. 1513.

[6] It is true that the period is early for such introduction in England, where such Italian influence was not diffused before the latter part of the century (cf W. G. Constable, *Catalogue of the Exhibition of British Primitive Paintings at the Royal Academy in* 1923, *Introduction, pp.* xxi, xxii). But we must remember the very exceptional position of Grandisson, and the directness of his relations with a secondary centre of Italian art.

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bishop's palace at Chichester,[7] and the same spirit may be observed in English illuminated manuscripts. In the fourteenth century the inclination to naturalism was increased and heightened, and we note the growth of the type in which the mother and child kiss each other as they are here seen to do.[8] Such a type could not but commend itself to Bishop Grandisson, whose devotional spirit was ardent, and concentrated upon Our Lady. So intense was his feeling that we should expect him to give that which best satisfied it a conspicuous place in works of art executed to his order, just such a place as it receives in the diptych before us.[9]

The manner in which the English ivory carver acquits himself of his task of imitation is very interesting. He did not seek to free himself from local influences. In the other ivories made for the bishop, perhaps by the same hand, but in any case by a member of the same school, we mark types of head and face, presumably local, of which grace is not the distinguishing attribute. The head of Our Lady swooning in the Crucifixion-scene upon the other Grandisson triptych is of such a kind; a head without beauty is supported by a neck of unusual thickness. These features are repeated on the present ivory in an exaggerated form; it is very certain that here the carver diverged from the Italian model. But in the treatment of the body, of the hands and arms, and of the drapery, he shows mastery and understanding. The low relief to which he restricts himself is delicately and finely handled; the method is in sharp contrast with that used in the case of the other ivories, where the relief is considerably higher and sometimes creates an effect of heaviness. Whatever the shortcomings in the conception of the two faces, the subject as a whole makes the intended appeal and is admirably expressive in all its lines. The same refined qualities are found in the crucified Christ above, which is superior to that on the other triptych; there the figures are throughout stunted in comparison, a defect not wholly absent here in the case of the mourning St. John beside the cross, a figure very characteristic of this carver. The arrangement of the Crucifixion here chosen is the old and simple one confined to three figures; on the other ivory, that with a number of figures is preferred; the field is encumbered; the severity and pathos of the present example are lost. Of the single figures upon the leaves it may be said that they again show superiority to those of the undamaged triptych; the proportions are better; though types, they have more individual life. The St. Thomas may be singled out for especial praise. The austere figure has great dignity, and the face is strongly characterized. A personality is presented, and the thought passes through the mind that the artist may have given the saint an intentional likeness to his patron, whose conventionalized head at an earlier period of life is seen on a corbel at Ottery St. Mary.[10]

The style of the work in all these ivories, characteristically English, and removed from French tradition, appears to mark the genius of a prolific individual, perhaps a member of a school. Messrs. Prior and Gardner, in their book on English mediæval sculpture, have suggested a school working in the west, adducing a relief at Hereford, where there is a similar treatment of drapery, and recalling the figures on the west end of Exeter Cathedral, which was built by Bishop Grandisson.[11] A careful study of this sculpture in stone, including that at Ottery St. Mary, in direct relation to ivory carvings, may provide grounds for deciding whether this was certainly the case. Apart from their general character, the ivory carvings are distinguished by certain mannerisms, some of which occur in stone, such as long heads and high brows. We notice in certain figures little traits of careful realism, such as the rendering of the crows' feet at the corners of the eyes. These and other features may in their sum help us to decide whether or not the art of Bishop Grandisson's ivories belongs to that part of England with which he and his family were so long connected, or whether it came in from outside.

The period of the triptych is probably not far from the middle of the fourteenth century; it is difficult to be precise, and the architectural detail and spandrel-ornaments do not enable us to bring the date within very narrow limits. It was suggested by Sir A. W. Franks that as the bishop on some of his seals used the mitre between the eaglets as a mark of difference, and as at least one other seal bears the three eaglets without the mitre, he may have adopted the undifferenced arms when he succeeded his brother as head of his family in 1358.[12] As the mitre is present on all the ivories, the supposition, if confirmed, would at least give a *terminus ad quem*. But certain facts seem to tell against it.[13]

[7] W. G. Constable. *Catalogue of the Exhibition of British Primitive Painters*, No. 20. W. R. Lethaby, THE BURLINGTON MAGAZINE, Oct. 1911, Aug. 1916, Aug. 1917.

[8] This type was known in Byzantine art.

[9] The following extract illustrates the bishop's fervour. It is from one of his favourite passages in the Meditations of St. Anselm, and follows a description of the well-known type in which the Mother gives the breast to the Child. *Cogita et recogita que animo et qua cogitatione tenebatur dulcissima mater ejus cum illum dominum tantum ac tantillum in brachüs suis exultans ac lata teneret. Cum ei ut infantulo gestienti oculis atque frequentibus congauderet amplexibus . . . Cum denique his atque aliis studüs, ad quae ipsam materna pietas informabat eum pro qualitatum vicissitudine sedula blandiretur.*

[10] J. N. Dalton, as above, Plate XXIII.

[11] *Mediaeval figure-sculpture in England*, Cambridge, 1912. See especially pp. 350-352, 357, 374-5.

[12] *Proc. Soc. Antiq. of London.* 2nd Series, I, p ?

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Ivory triptych made for John Grandisson, Bishop of Exeter, about the middle of the fourteenth century. English, from a Sienese model. Actual size. (British Museum)

A Fourteenth Century English Ivory Triptych

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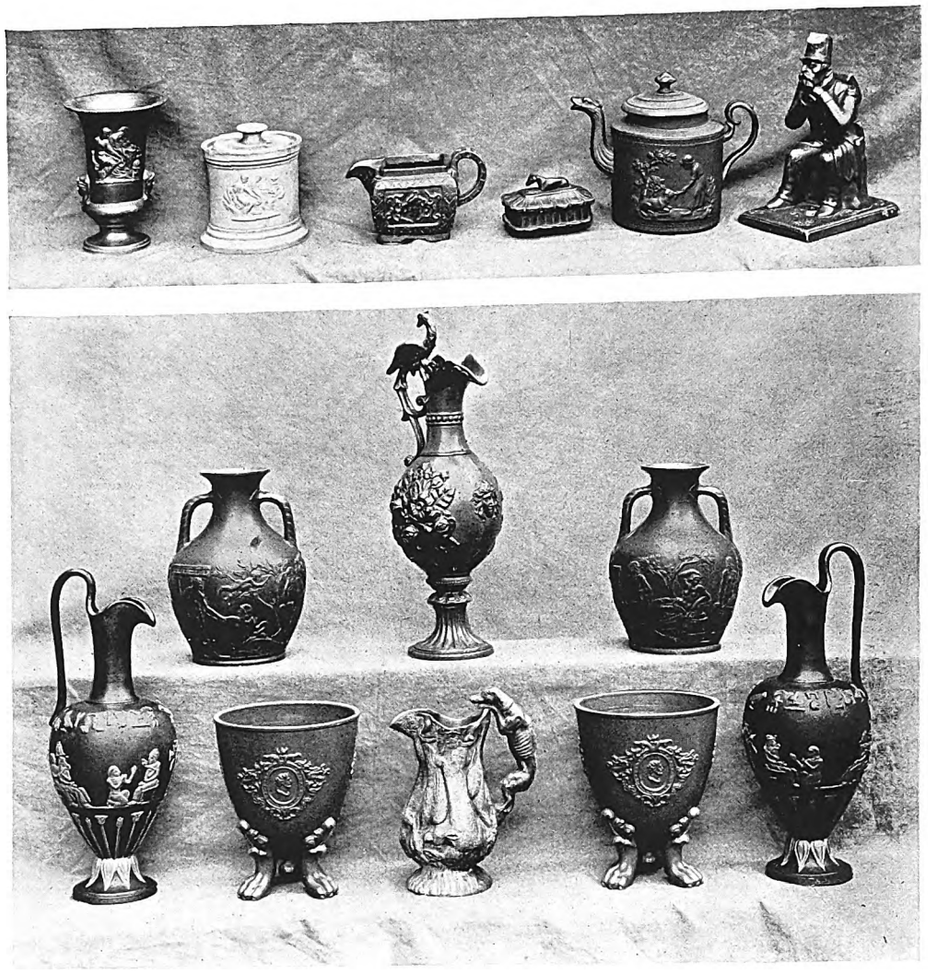
A—Upper row: the vase with mediæval subject is stamped G & St. with device and number 3875, the tobacco jar S & G2, the hexagonal teapot S & G, the flat teapot S & G12, the vase VH. The group below shows the adaptation of Thorwaldsen's " Day and Night " designs. The plates are stamped S & G36, the large vases JM83, the medium vases WS & S116, the small vases FG40, the spill vase FG5. Probably Bohemian



B—Upper row: the vase is stamped S & G9 and bears a subject similar to that on the tobacco jar stamped B & M; the milk jug is stamped WS & S26, the match-box VH, the teapot S & G6, the soldier VH. In the lower group the vases with Egyptian subjects are stamped S & F95, the eagle handled vase CW99, the copies of the Portland vase are unmarked, the tripod vases have an illegible mark and number, and the hound jug is stamped N & H. Probably Bohemian

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The appearance of any outstanding example of English ivory carving is always a matter of interest for those who seek to increase the knowledge of our national art in its earlier stages. English ivories must have been ruthlessly destroyed at the time of the Reformation, but even before that time they can never have been so numerous as those of France, the products of which country were widely exported and imitated in other lands. To some extent the French model doubtless found imitators on our shores. But recent research has taught us that imitation was not the English rule; it was the exception. We now possess a series of ivory reliefs from Anglo-Saxon to late mediæval times, very small in comparison with the French, but large enough to prove an independent development. There is fundamental difference both in form and spirit. The French work, after its supreme period in the thirteenth century, became infinitely accomplished, but its originality and intensity of feeling declined; large lay workshops, devoting their energies to output, produced to the last charming objects, but lost the old sincerity and strength in the ease of dexterous repetition. The ivory carver's craft in England was neither centralized nor commercially developed in the same way. It was less sensitive to grace; it was often indifferent to foreign influence to the point of "insularity." But working for home consumption, it remained from first to last racy of the soil. From the Anglo-Saxon examples, the vivid little panel with two angels at Winchester,[14] the head of a pastoral staff at South Kensington,[15] and the Alcester tau-cross in the British Museum,[16] all instinct with vitality, down to these late Gothic examples made for Bishop Grandisson, the art is traced by a thin line through the centuries, like the engraving of seals, following a course parallel to that of the greater arts, true to its own traditions, alive to the possibilities and limitations of its material. It is high time for the appearance of a collective study including all the English ivories which have escaped from the vicissitudes of history, that like the survivors of an unequal battle they may be mustered before us and judged as they deserve. It is satisfactory to know that such a study[17] is at the present moment in the press.

[13] His seal on a document of A.D. 1337 appears to bear the three eaglets. British Museum, Add. Charters 15,453; Catalogue of Seals, No. 1557.

[14] *Proc. Soc. Antiq. London* xxxii (1919) p. 45; Burlington Fine Arts Club, Exhibition of carvings in ivory (1923) *Catalogue* No. 75.

[15] BURLINGTON MAGAZINE, April 1923; article by Mr. H. P. Mitchell.

[16] British Museum, *Catalogue of Ivory Carvings*, No. 32; *Archæologia* lviii, article by Sir H. Read. Other English ivories of the earlier middle ages are described in the Burlington Fine Arts Club's Catalogue of the 1923 Exhibition Nos. 74-76, and in *Antiquaries Journal* IV (July 1924). pp. 209 ff, article by Mr. Maclagan.

[17] By Miss M. H. Longhurst.

"ISLEWORTH POTTERY"

BY HENRY CLAY

THE British Museum catalogue of 1876 states that: "A small factory was established at Railshead Creek, Isleworth, in 1760, by Joseph Shore, of Worcester. It is said that at first both pottery and porcelain were produced, but on the death, in 1787, of the superintendent, Benjamin Quarman, the manufacture of porcelain was discontinued. Much of the coarse pottery was known as 'Welsh Ware.' About 1825 the works were removed to Hounslow, but were abandoned about two years after their removal." Two pieces of porcelain are listed, and "A vase, 7½ inches high, in red terra-cotta, ornamented in relief with figures of Hope and Fate—impressed mark 'S & G.' and figure 5. This piece is placed with the Isleworth ware on the assumption that the initials may be those of Shore and Goulding, who are known to have been proprietors of the works at different times, although it is not certain that they held them jointly."

Professor A. H. Church, F.R.S., in his "English Earthenware," 1909, repeats the same, and adds: "The occurrence of the mark 'S & G.' upon some well-modelled pieces of terra-cotta, similar to those *traditionally affirmed* to have been made at Isleworth, seems to confirm the notion of these letters being the initials of Shore and Goulding, although it is not known that these persons were at any time joint owners of the works. A classic vase marked as above, of fine red terra-cotta, with figures of 'Hope and Faith' in relief, is 3775-01, from the Jermyn Street Collection; a somewhat similar specimen in red and buff is in the Schreiber collection; both pieces are not earlier than the close of the eighteenth century, and they may be later."

In neither of these statements is the author happy over the "S & G." attribution, one with its "*assumption*" and the other with its "traditionally affirmed," and it is not till we come to 1909 in Mr. Arthur Hayden's "Chats on English Earthenware" that we get anything like a definite statement. On page 411, under Isleworth, he says:—

> There is not much known about this factory, established by Joseph Shore, who appears to have come from Worcester in 1760. The ware later is marked with the initials "S. & G." after the firm became Shore and Goulding.

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The factory was never very large, and employed only twenty hands at the most. We illustrate (page 409) a copy of the celebrated Portland vase in red ware, marked "S. & G.," and although some of the Isleworth ware appears to have been coarse earthenware, to which the term "Welsh Ware" was applied, some of it reverting to the old method of slip decoration, yet it must be admitted that certain pieces in red unglazed earthenware are of a high artistic character. There is a very fine teapot of this red ware in exact imitation of the oriental style, being hexagonal in form, and having embossed decorations on the panels, the lid being surmounted with a Chinese grotesque animal, such as never was designed in Europe. The potting of such pieces as these has directed the attention of connoisseurs to this obscure factory. There is no doubt that some of the finer pieces of Isleworth red ware have passed as Elers ware, but the former has a slight glaze and the handles are moulded. It is heavier in weight, and the teapots, etc., by Elers were undoubtedly of small dimensions.

It appears that "hound jugs" were made at Isleworth, too. They were made at Brampton and elsewhere, but in those illustrated (page 413) the mark is "S & G." They are brown stoneware with subjects of game in high relief, and are early nineteenth century in date.

I apologize for quoting Mr. Arthur Hayden's text in full, but he mentions the "Portland Vase," the Hexagonal teapot and "Hound Jugs," to which I shall refer later.

Chaffers gives, in his last edition, two other additional initials to the "S & G.," viz., "WS & S." and "FC.," but most of the museum specimens are confined to the "S & G." mark. My attention was directed to this pottery about twelve months ago, and I wrote to one of the curators of a London Museum asking if he could account for the multiplicity of initials I found on ware resembling Isleworth, and whether they might refer to the makers or the possible initials of the different houses that purchased them or to factory instructions as to firing. His reply was not very satisfactory, beyond admitting that the "WS & S." might be assigned to Isleworth with the "S & G." mark.

The "Hound Jugs" I had seen with three different sets of initials, viz., "S & G.," "FG." and "N & H." I have vases and plates with the "Day and Night" reliefs after Thorwaldsen (which are possibly those described as the "Faith and Hope" reliefs of the B.M. and Professor A. H. Church), marked with "WS & S.," "FG.," "S & G." and "JM.," all possessing similar characteristics as to potting, paste and glaze.

The hexagonal teapot in red with black dragon design in relief, described by Mr. Arthur Hayden (the British Museum has a similar one with a light golden bronze glaze all over). This design of a dragon I find on a milk jug and teapot with a chocolate glaze, stamped "WS & S." The two Portland vases, illustrated in Mr. Hayden's book, I possess, but they are unstamped. There is a similar vase in the Schreiber collection in biscuit with fawn coloured reliefs. I will now mention a few other specimens with their initials :—

A chocolate coloured vase with high reliefs, a figure of a soldier with a red sealing wax glaze, and a small chocolate match box with a greyhound reclining on the lid, all stamped with a "VH."

Two tobacco jars with chocolate and lavender grey glazes, marked "B & M."

An olive green tobacco jar, teapots and vase, marked "S & G." A pair of ewers in black with red Egyptian figures, stamped "S & F."

Copies of Greek, Persian, Indian and mediæval vases, marked "G & St."

Hound jug and a pair of flower pots marked "N & H." Two large tobacco jars with greyhound reclining on lids, both marked "WS & S." having ribs on their sides for striking matches, one with red and the other with the gilt or bronze glaze.

Friction matches were invented in 1829, two years after the alleged termination of the Isleworth factory. Apart from that evidence, the pieces afford no clue as to period in their designs and ornamentation. Other marks are "FG.," "FGW.," "JM.," "C & GH.," usually accompanied with a number. The paste of these wares vary from the lightest and darkest biscuit shades to a brick red, the glazes are invariably poor, instances occurring where it has entirely disappeared. The teacups, milk jugs and teapots are as new, the owners seeming to doubt their capability to stand hot water. All are moulded and an assemblage of this pottery has a most un-English look and seem to point to a continental origin.

All these marks were puzzling until I happened upon a plaque bearing initials and stating it was made in Bohemia. I referred to the catalogues of the Great Exhibition held in Hyde Park in the year 1851, and found the following list of Bohemian Potters, which I now suggest will offer a probable solution to the makers of Isleworth pottery. In volume III, page 1038, we find :—

612. Bähr and Maresh, Aussig on Elbe, Bohemia, manufacturers, Syderolite ware. Flower vases, baskets, figures, tea services, fruit dishes, etc.

[The manufacture in Austria of pottery, Syderolite ware, Wedgwood ware, terra-cotta, bricks, etc., has made considerable progress within the last ten years, and has now become of importance. The exportation of earthenware via Trieste has constantly increased. Bohemia takes the lead in this department.]

This firm may account for the "B & M." initials.

613. Huffzky's Widow, Vincenz, Hohenstein, near Toplitz, Bohemia, manufacturer, Terralite ware. Flower pots, centre-pieces, cups, milk jugs, fruit baskets, dessert plates, Russian monument.

[The quality of the articles manufactured in this description of earthenware, which resembles the pottery called Wedgewood ware (Syderolite, Terralite, stone clay) is constantly improving.]

This firm may account for the "VH." initials.

Next comes the most important item :

614. Schiller and Gerbing, Bodenbach, near Tetschen on the Elbe, Bohemia, manufacturers, Syderolite ware. Centre-pieces, flower vases, hunting and wine jugs, inkstands, butter dishes, tea and coffee services, letter weights, busts, figures, etc.

This firm may account for the "S & G." initials, the recognized and presumably authentic initials of Isleworth ware.

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Further on, page 1039, the "C & GH." initials may refer to Hardinger Brothers, Elbogen, Bohemia, manufacturer, No. 620.

The next firm, "No. 621, Hardmuth, Ludwig and Carl, Budweis, Bohemia," I quote because the footnote is interesting. It states:—

[The manufacture of common crockery ware is still, although extensive, very imperfect with respect to quality. It employs about 7,000 master potters!]

It is only fair to assume that this large number of master potters, even if servants, must have been employed by a proportionate number of manufacturers. Hence the numerous variety of initialed ware of this character and the repetition of the same models. We know by home experience that no sooner was a design brought on the market than it was exploited and copied by other manufacturers in that district. Another point is cleared. A bowl with tripod feet, marked "WS & S.," numbered 4748 (which I take is a descriptive or sample number), was difficult to reconcile as a product of Isleworth, a small factory never employing more than twenty hands. It is easy now to imagine that the Bohemian factories were numerous and important distributors of earthenware goods. On page 1029 we find Hardmuth, L & C., again as exhibitors of black lead and red chalk pencils of various kinds, and *artificial slates*. I have several specimens of stoneware initialled "L & C.," and this firm may have used the initials of their Christian names only. I have written to this firm of pencil makers asking if they can furnish me with the names of any makers to correspond with the initials I have given them, and I will communicate their information when I receive their reply.

It is also curious to note that the most elaborate designs after the antique, copies of oriental and mediæval vases, bear the "G & St." mark. No. 624 (page 1039), Minitzek, Count *Stanislaus* Von, Frain, Moravia, is quoted as a maker of stoneware vases, coffee and teapots, etc. Presuming on the Christian name initial idea would it be unreasonable to associate the "St." with Stanislaus; he may have joined up with a maker whose name began with "G"; at any rate a Count would be likely to have in his possession articles similar to those imitated by this firm.

A coloured mediæval vase, marked "G & St." is numbered 3875.

Here the matter must be left until more competent authorities have decided whether the attribution to Isleworth of the various specimens, so labelled in our Museums, is correct, or whether after all it is of Bohemian manufacture. I shall be pleased to submit my small collection for their inspection should they think it worthy of their consideration, with the hope that whatever is decided, this ware will meet with the appreciation it deserves, whether British or Bohemian. It possesses decided and distinctive characteristics, and great skill is evinced in the production of the excellent moulding and designs displayed.

AN UNKNOWN DRAWING BY REMBRANDT

BY G. A. S. SNYDER

THE drawing here published is not quite unknown as is implied in the above title, but the number of persons who know it must be very limited. It formed part of the collection of J. D. Boehm, and later of that of A. Artaria at Vienna, and was sold in 1896, together with many other specimens of the same master.[1] Since then all traces of it have been lost; it does not occur in Dr. Hofstede de Groot's Catalogue, nor, so far as I know, has it ever been reproduced or discussed.

It is, however, well worth a more extensive study. At first sight one is inclined to regard it as a sketch for Rembrandt's etching, *Herod's Appeal to the People*, finished in 1655 (B. 76, Hind, 271). But this cannot be so, because the drawing is on the back of a letter, dated July 19, 1660. Unfortunately only a fragment of this letter has been preserved, enough to arouse our curiosity, too little to satisfy it. It runs as follows:—

lang hebbe gevergt. Reho	.....
voorts mede de bevordering va	[n].....
re troonjes, te weten d'oude mans	[troonje].....
troonje. Syt hier mede na	[hertelyke groe-]
tenisse, d'Almogende aanbevolen v	[an].....
UE dienstba	[re]
Leyden den 19e July	
1660. Pr. van	.....
Of 't saack waar dat UE	
eenige overschryvinge aen	
my hadde te doen,	
myn woonplaats is op de haerlemstraet	

Translation:

long have asked for. Reho	.....
besides the transport of	.....
portraits, viz., the old man's	[portrait]-
portrait. Be herewith with	[kind gree-].....
tings, commended to the Almighty by	.....
Your obedie	[nt]
Leyden, July 19th	
1660. Pr. van	.....
In case you should have to	
communicate with me,	
I am living in Haerlem-street	

The last line, which might have given definite evidence about the house where Rembrandt's

[1] Described in Catalogue, A. Artaria, May 6, 1896, No. 1014; it bears the marks of both collectors on the back; cf. Lugt, Marques des collections, No. 271, 1442 and No. 33; pen and ink, 14 x 11.2 cm.

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correspondent was living at Leyden, has unfortunately been cut into two and is illegible.

The recurrent mention of " troonjes," i.e., genre-portrait heads, justifies us in supposing that the letter refers to a transaction, and that the writer was an art-dealer. But, among the documents hitherto known, I have looked in vain for a Pieter van ——, who might answer to this description, and on account of the scanty evidence of the letter, I have not been able convincingly to identify the writer. My hypothesis, that he might be identical with Pieter van Meldert, a dealer living at Amsterdam, but who, probably through his marriage to the widow of Isaack Jouderville, a painter of Leyden, and a pupil of Rembrandt, might have had relations at Leyden, and on the other hand also with Rembrandt, has not been confirmed by van Meldert's signature, as found under his marriage certificate at Amsterdam.[2] Still, as van Meldert's handwriting seems rather puerile, it is possible that he had his letter in question written by a more expert hand.[3]

However it be, the fact remains that by this letter the drawing is dated in or shortly after the year 1660; that is to say, *five* years after Rembrandt finished and signed his *Ecce Homo*. Why did he take up the main group again and retrace it so fundamentally? The æsthetic explanation can only be deduced from a careful survey of the different states of the etching showing its development. These, as given by Rovinski,[4] prove how much attention and care Rembrandt devoted to this work. Unmistakably influenced by Lucas van Leyden's engraving of the same subject,[5] Rembrandt succeeded in remoulding his inspiration to something entirely his own. Lucas gives " without any ecclesiastical nor religious tendency, but with objective coolness, a historical scene, conceived in a democratic spirit, while his interest is centred upon the excited crowd."[6] To Rembrandt, the drama itself is the main subject. He encloses it by the architecture,[7] raises the pedestal and makes the principal actors of the drama of a larger size and gives them a central position in the foreground, whereas the crowd—however well observed in its details—plays only a secondary and supporting part. The sequence of states shows us Rembrandt constantly increasing this contrast, by adding shadows and other accents,[8] always aiming at the same purpose: to drive the sharply-lighted central group ever more forward. This problem at last becomes so dominant that Rembrandt finally, letting go of the connexion with his original example, viz., Lucas' engraving, sweeps away the whole crowd of noisy, gesticulating Jews at the foot of the pedestal (Rovinski 248), " leaving the spectator of his work to stand in its place and immediately contemplate the Christ."[9] After he has restored the symmetry of the architecture and suspended the pedestal on two mighty arches above a dark abyss; after he has made the shadow fall between Christ and Pilate, thereby pushing the evil countenance of Barabbas into the background, Rembrandt seems to have reached his purpose—a personal relation between Christ and the spectator. He signs and dates the plate. And still he is not satisfied. Twice more we find Rembrandt retouching (Rovinski 250 and 251), without, however, making much difference. It almost seems as if the artist, tired of his efforts, gave it up. The supposition that he destroyed the plate[10] has the advantage that it explains why prints of this plate are so extremely rare.

In this connexion the sketch here published is of special interest. Five years after the etching is finished, the central group, Rembrandt's own invention from the beginning, is treated again, and this time as a whole, lifted entirely out of its surroundings. The etching represented the main figures, Christ and Pilate, co-ordinately of the same value. In the drawing Pilate is pushed to the extreme left and isolated. The part of the pedestal on which he is standing seems to recede, because of its heavy shadowing, and is quite clearly separated from the other part. Rembrandt accentuated his intention by blocking out the lighter shadow of the main body of the pedestal by a covering of white. The imploring priest, who in the etching stands at the foot of the pedestal on the right, is now kneeling before Pilate, and the soldier with his heavy helmet has advanced. Between soldier and priest stands Christ, great and lonely, now the central figure, explaining the presence of Pilate by his slight turning towards this official, but mainly facing the spectator. Over his shoulder, in anxious expectancy, peeps the shorn convict's head of Barabbas. In the etching spiritual power opposed to secular is focussed by an excited crowd.

[2] Huw. Int. register, now in the Oud Archief, Amsterdam (D.T.B. 466, fo. 21v.).

[3] I wish to express my sincere thanks to Dr. J. C. van Overvoorde, at Leyden, who kindly, although in vain, tried to trace the house in the Haarlem-straat at Leyden, and to Mr. Joh. C. Breen, to whom I owe a photograph of van Meldert's signature and other information.

[4] " L'œuvre gravé de Rembrandt," No. 76, pl. 244-251.

[5] B. 71; Friedländer, " L. van Leyden "; Meister d. Graphik, XIII, pl. xxvii.

[6] Friedländer, ibid, p.16.

[7] Though the architecture strongly recalls Lucas' engraving, I am inclined to think that Rembrandt has also had before his mind's eye the "Vierschaar" (Hall of Justice) in the Town Hall of Jacob van Campen, which was finished shortly before. Without asserting direct copying, I call attention to the affinity of the severe structure with its imposing heavy proportions. The architecture on Rembrandt's etchings almost seems an echo of his impression of this mighty new building.

[8] Rovinski, 245-247.

[9] Hind, " Rembrandt's Etchings," I (1912), p. 42.

[10] W. v. Seidlitz, " Die Radierungen Rembrandts " (1922), p. 76.

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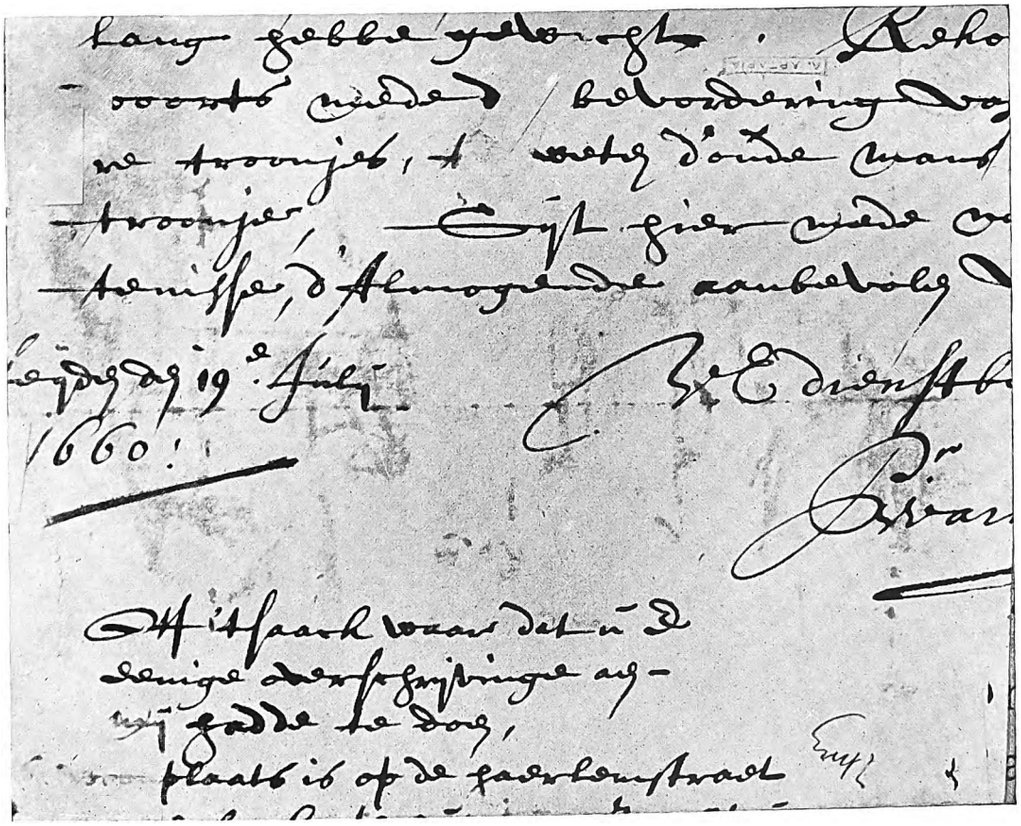
A—Ecce Homo, by Rembrandt. Dated 1660. Pen and ink; actual size. (Mr. Charles A. de Burlet, Berlin)



B—Reverse of the above sheet, with date 1660. Actual size

An unknown Drawing by Rembrandt

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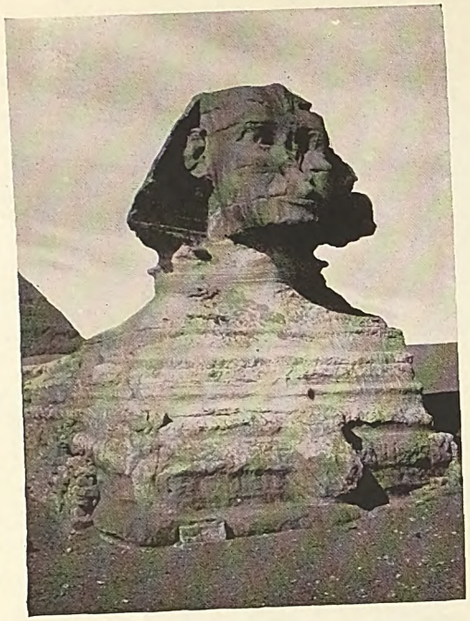
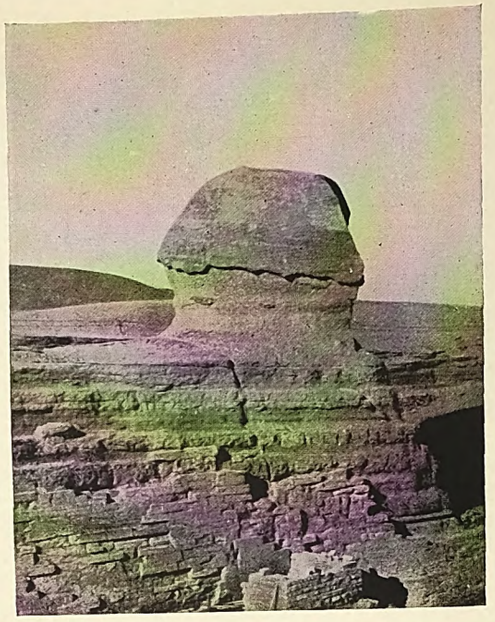


A, B—



—C

D—

—E

A—The Sphinx in its original condition; *B, C, D, E*—The Sphinx in its " restored " condition; various views, showing excavations. In *E*, the paws and altar are visible

The Destruction of the Sphinx

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Here there are no longer any onlookers eager for sensation. Spectator is he, who beholds the drawing, Humanity in general, to whom the figures of Christ and Barabbas are held up like a mirror, in which everyone for himself has to choose between the extremes.

The style of this drawing corresponds throughout to the other similar pieces of Rembrandt's later period. I need not enumerate all examples,[11] but venture to call attention to a few sketches as quickly and easily done as the one we are dealing with. First a drawing at Munich, representing Christ and the adulteress,[12] for which Rembrandt used the back of an invitation to attend a funeral, and which is therefore clearly dated in or shortly after 1659.[13] It shows the same broad vigorous penstrokes and the quick, sketchy indication of the figures. In the second place a drawing representing St. John the Baptist beheaded,[14] dated by Valentiner about 1660. This date seems to be right, for the similarity, not only in the style of the drawings, but also in the composition, with the higher-raised pedestal, on which the figures appear in a long-drawn row against a back wall, and the distribution of the main figures of St. John and Salome, goes so far, that even if the typical soldier with helmet and lance did not appear almost identical on both drawings, one would be bound to assume that both sketches were done about the same time.

It has been indicated that possibly Rembrandt's renewed treatment of this subject merely originated in his desire to find a more satisfactory solution of the problem, at which he worked for so many years.[15] But there is another possibility, kindly suggested by Mr. A. M. Hind to the actual owner of the drawing, Mr. Charles A. de Burlet, at Berlin, who communicated it to me. Mr. Hind, in the Introduction of his work on Rembrandt's etchings,[16] has already pointed out that the current view of Rembrandt not having done any etching during the last eight years of his life is, to say the least, problematical. It is true that the "Woman with the Arrow" of 1661 is the last dated etching known. But Dr. Bredius[17] has proved that the portrait of J. A. van der Linden has been engraved in 1665, and a document of 1671, published by Dr. Bredius also,[18] shows clearly that even in his last year Rembrandt planned a new series of etchings, treating of the Passion. Dirck van Kattenburgh, who provided Rembrandt with the copperplates for this purpose, has played a certain part in the artist's life. In 1655 Rembrandt had to sign an agreement by which he was bound to deliver to van Kattenburgh pictures and etchings in payment of a debt, a means to which Rembrandt during his last years often had to take refuge.[19] Dealers, very often of a somewhat dubious description like van Kattenburgh, had him entirely at their mercy, having paid for Rembrandt's work before he had even begun it. In this way Rembrandt seems to have drawn a cheque on the future shortly before his death. His decease prevented him from honouring it. But probably his new subject had already had his attention,[20] and it is quite possible that the vigorous sketch of the *Ecce Homo* preserves one of his designs for this new Passion which was never executed.

[11] Valentiner's "Corpus of Rembrandt's Drawings" (Klassiker der Kunst, XXXI) provides in its first volume a large selection.

[12] H. de Groot, "Catalogue" 383, Valentiner, No. 408.

[13] Hofstede de Groot, "Urkunden," No. 214.

[14] Valentiner No. 283; this drawing, not mentioned by Hofstede de Groot, is now in the collection of Mr. F. Koenigs, Haarlem.

[15] cf. Hind, "Rembrandt's Etchings," No. 271. W. von Seidlitz, "Radierungen Rembrandts," No. 76.

[16] I (1912), p. 43.

[17] Oud-Holland, 1909. 27, p. 111 ff.

[18] ibid. p. 238 ff.: "dat hy oock eenige geslepen plaetten van Kattenburgh in handen hadt, om daer de passie op te maken."

[19] cf. Hofstede de Groot, Urkunden, No. 213.

[20] It is an open question whether the many scenes from the life of Christ obviously originating about this time and corresponding in style and conception to the drawing here published, should not be considered in this connexion.

THE DESTRUCTION OF THE SPHINX

BY J. MEIER-GRAEFE

WHEN I visited the Pyramids last November, all the front portion of the Sphinx which until lately had been buried in sand up to the breast, had been uncovered, and the head was enveloped in scaffolding. Even then this scaffolding and the scurrying crowd of workers swarming around the gigantic monument gave one a very disquieting feeling. We were, however, told that the scaffolding was necessary, because of the necessity of repairing the perishing stonework, as the neck threatened to become too weak to support its huge head. The wooden muzzle to a great extent barred one's view, but through the interstices the long familiar form of the head was perceptible—a form so immense and so ageless, that the very thought of these swarming pigmies having the power to harm the colossus in any way, seemed absurd and a little grotesque. The vast mystery of this everlasting monument banished all uneasiness. Now this cage of scaffolding has been removed and the unbelievable has come to pass: a strange thing gazed into the air; a new Sphinx, never seen before, had taken the place of the old one! Some features

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of the original form could still be recognized, but with this recognition came the shamed amazement with which one accepts the untimely jest of the barbarian. The moment one's eyes are turned away, one thinks of the whole thing as unbelievable. Back in our rooms the old impression of the great work rose inevitably before one's mind and crowding out this new misdeed.

The Sphinx has been spoilt. At the back of the head the triangular wings of the royal leonine head-piece, and the neck (oh, that neck!) have been filled out and smeared over with cement. In November, only the fore part as far as the lion-like paws had been bared, the breast had not yet been attacked. Now this gigantic excavation runs all round the body—this body whose bones are no longer clothed in flesh and have little left of the likeness of a lion. We know that the sculptors of King Kephren made use of a natural rock formation of chalk-stone whose outline somewhat resembled a Sphinx. They carved the head and the upper portion out of the rock and, where the rock form did not suffice, they completed it (at the beginning of 3,000 B.C.—think of it!) with blocks of the same stone brought from elsewhere with their incomparable skill in handling heavy material. This artificial armour, which even in ancient times had to be partly repaired, had in the course of time loosened and been severed; the underlying rock had been battered and shrunken by the ages and the atmosphere. To-day what is left of the body is but a wretched skeleton. Now they have even freed from sand the sunken chest; the chalk-stone gleams in corpse-like pallor, while the face still bears the dark red colour of the original condition—a terrible sight. Of course, they cannot stop here; one sin leads to another; they are forced to continue this "restoration-process." From the brutal treatment accorded the head, we can gather only too readily what awaits the rest of the body. The skull gave the impression of the head of some hapless patient who had just undergone a grave, a hideous operation, and had emerged enveloped in bandages and plaster of paris. The profile of the Sphinx is ruined. If one comes down the usual way from the Pyramids, the first impression is appalling. I do not exaggerate when I say that from this important side one sees a thing grotesque. The head, before it was touched, was certainly worn and battered, but the cracks were natural and left unspoilt unmistakable remnants of the original, with the help of which one could in imagination fill out the gaps, however imperfectly, and reconstruct the whole. Look, reader, even at the little snapshots here reproduced, the best obtainable, and see how the back of the head gives the impression of an enormous, preposterous sugar loaf. The actual face, as far as the ears, has not yet been interfered with, but even viewed from in front, its aspect has been greatly spoilt, for the renovated triangles of the wings no longer blend with the ruinous condition of the face. Imagine the reposing Diogenes of Pheidias from the Parthenon frieze with a new wig. The result could not be worse than that of tidying up the Sphinx. The damage has been horribly aggravated by the complete laying bare of the body, an operation quite independent of the supporting of the head, a second sacrilege. This, however, is at least not irreparable.

A restoration of the Sphinx in accordance with the old spirit would, apart from other considerations, require a technique in the handling of stone which to-day is not available even to those of highest artistic ideals and unlimited means.

As long as the Sphinx was still buried up to its breast, it was as complete as it could ever be and this condition should never have been disturbed. That which the barbarians who overran Egypt had not accomplished, or the Mamelukes, when they used the Sphinx as target for their cannons, the well meaning people of to-day have contrived to accomplish. The added point of irony to this tragedy is that those responsible for this misdeed were especially appointed "for the *maintenance* of works and monuments of artistic historical value." The irony of it!

It is not easy to enter into the psychology of these art preservers. The Sphinx has so often been examined in all directions, that the condition of all its parts must long have been well known. No modern was cradled in the hope of discovering new treasures or of arriving at new conclusions, yet an experiment has now been repeated that had first been made by a king of the eighteenth dynasty and repeated several times since, in vain. As early as the fifteenth century B.C., even earlier, parts of the Sphinx's body had begun to be covered with sand. The freeing process of Totmosis IV was temporary. In the time of the Ptolemies and under the Romans, attempts were made to check the sand drifts by outbuildings. This undertaking, which naturally was not prompted by artistic considerations, had its logical explanation in the then comparatively intact condition of this work. How far in those days the ground still tallied with the original situation it would be impossible now to say with any certainty. In the days of Kephren the Sphinx lay in a hollow, flanked on two sides by rocks, and open from the front and the north. These two sides were closed in at the latest by the

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Romans at the beginning of the Christian era, and its entourage was by no means improved thereby. To-day this excuse does not exist. Never, even under the most advantageous circumstances could the laying bare re-establish the convincing local relation to the Pyramids which a short time ago, when the Sphinx still lay buried to the breast in sand, could be felt, if not seen. In the present gigantic hole that has been excavated, the Sphinx lies isolated. It is, as it were, placed in an improvised open-air museum, in a position which compels the beholder to concentrate his attention on the dilapidations and on their inadequate repairs. Secondly, there was a certain danger. Reliable connoisseurs certainly believed that the head would have remained as it was for a long time still, even without fresh support, but they were not prepared to guarantee this. Careful examination by genuine technical experts may have established the necessity for immediate repairs; let us presume so. The great question then arose whether any underpinning were possible without heavy damage, and whether any action were permissible. I believe a solution could have been found that would have responded to the demands of those who understand and care for works of art. Everything depended on the method employed. Here, if anywhere, the formula " as little as possible " should have been followed by the experts. But all artistic considerations, even the most primitive, have been disregarded. The chief error was the confusion of the laying free process with that of restoration. The task was thereby made much more difficult if not impossible. With the body left in the sand where it was safe, the restoration work would have been much easier. How much more dignified was the procedure of Nature than that of man!

Before in any way touching this monument, not only the best scientists, but more especially artists, ought to have been consulted. Neither of these were consulted. Only an artist endowed with taste and tact and knowledge, who had steeped himself in this problem, and made the rescue of this monument his life's mission, could have attempted the task. This artist would first of all have had to have made a model in natural size, available to the widest criticism. The cost need not have been considered, as one would have saved the great sums wasted on the excavation. Were such artists available? I could name one: Aristide Maillol, the best living sculptor in France. Had he undertaken the mission, there would at least have been a basis for discussion. Instead of Maillol they have engaged the services of a minor draughtsman. To judge by the results, he might have been a cobbler, or a Handy-Andy in the circus ring.

What can now be done? At all events all further interference should be stopped and the hole filled in again as soon as possible. Whether the cement disfigurations can be removed without danger is doubtful—I cannot tell. A great part of the damage done is now irremediable.

The chief director of Egyptian Art Treasures, a French scholar, whose philological attainments are well known, is responsible. Many well-known French names are connected with the discovery and opening up of ancient Egyptian remains. Champollion acquired undying fame by deciphering the hieroglyphs in the beginning of the nineteenth century, and Mariette—to mention another—organized the excavations undertaken by the State, discovering and saving for Egypt some of her most important works, and founded the collection at Cairo. The appointment of the chief director is a political matter. When France in the well-known treaty granted England a free hand in Egypt, it was officially settled that the chief post of guardianship of Egypt's relics should always be held by a Frenchman. This art clause in a political agreement—unique in the treaties of races—proves the importance French culture attached to Egypt. It had the tradition of a century, rich in honours, to guard.

The State control of Egypt's ancient arts has long fallen from the high standard to which the high capabilities of the French had brought it. The restoration of monuments in Upper Egypt is often characterized by rather rough handling, and the museum in Cairo is the worst kept in the world, and can only be regarded as a mere storeroom of works of art.

Of course, no serious archæologists will be reconciled to the misdeeds perpetrated on the Sphinx, but as they have not been consulted, they do not interfere. Any friction with the authorities is to be avoided. Egyptology is a calling, not a status, and is guided by the same spirit which causes doctors to abstain from showing up the mistakes of inexpert colleagues. The Egyptologists forget that not only the director-general and his officials, but all of them together and their methods and spirit are responsible for the damage. Had they been worthy of their calling, not depending on the fine work of the explorers, interested only in the one tomb—but rather cherishing all the country and all its treasures, then no opportunism or other fictitious considerations would have withheld the director-general's veto, and those responsible would have had to desist and where possible try to make good the sacrilege.

The creative artist, the man of vision, of imagination and of taste, has not yet conquered

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this land of Egypt. As long as only archæologists burrow here unchecked by the synthesizing power of the creator, this great endeavour of science is likely to be of little use to humanity and of less to the dead Pharaos, whose rest they disturb.

SHORTER NOTICES

SOME CHINESE JADES AND A BRONZE.—Many of the objects exhibited last month at Mr. Paterson's Gallery, 5 Old Bond Street, had previously been made known to the public in two admirably illustrated catalogues. The first appeared in 1924 under the title *Bronzes antiques de la Chine*. It contains forty plates and a somewhat imaginative text by a native critic, who formerly was on the staff of the late Viceroy and collector Tuan-fang, and a commentary on the text by M. Paul Pelliot. The second catalogue, *Jades archaïques de Chine,* was published last year from the pen of M. Pelliot. In it he reviews briefly the literature relating to jade, and discusses the uses, ages and provenance of the 232 jade objects represented on its plates. Several examples of Yin bone and ivory carvings are also included. All the pieces published in the second catalogue, some of those in the first, and many more besides—of jade, bronze, pottery and lacquer—gathered together by Mr. C. T. Loo of Paris, formed the exhibition at Mr. Paterson's gallery.

Limitations of space preclude more than scanty account of this varied and highly interesting display. In Fig c of the accompanying plate are shown six jades, not previously published, which are fairly representative of a large class in the exhibition. The class has certain features in common which encourage the belief that they came from either the same grave or the same group of graves. Unhappily neither the circumstances of the find nor even its locality is known. M. Pelliot's inquiry into the evidence of provenance leaves the problem unsolved. We are almost as much in the dark concerning the date and uses of the objects. In short, our present knowledge does not justify dogmatic attributions. On the other hand, certain clues are perhaps obtainable from scrutiny of the objects themselves. First, the absence of finished workmanship from the class under discussion may be taken to indicate that it was made expressly for funerary purposes. Secondly, the objects are flat and the design is carried out with incised lines which correspond on both sides of each object and represent not surface ornament but essential contours of a modelled body. From these facts it may be argued that the plaques are dummies, so to speak, of carvings in the round—dummies, perhaps because of their intended destination (the use of dummies of the paraphernalia of life for disposal with the corpse has persisted in China from early times to the present day), and because they were made for adorning flat surfaces. The last conjecture is supported by the fact that most of the plaques are pierced each with one or more holes, and some of the holes are too small to admit anything larger than a thread. Presumably the plaques with small holes were intended to be sewn on to some textile fabric. Perhaps those with larger single holes were merely suspended at one point. I have failed to detect any sign of wear round the edges of the holes, such as girdle ornaments and amulets exhibit after use by living persons. Some plaques are grooved along the lower edge, a feature which seems to indicate preparation for fitting to funerary furniture.

Another interesting observation is the presence of a scarlet powder adhering to the jades. Of course, as M. Pelliot remarks, we cannot be sure that the red powder was part of the original find, unless there be forthcoming a reliable eye-witness to vouch for it. Mr. Loo obligingly allowed me to scrape some off one of the jades, and Dr. G. W. Monier-Williams has been good enough to analyse the specimen, and he pronounces it to be fairly pure cinnabar. I am not aware that an authenticated vermilion burial has yet been recorded. Red burials in both palæolithic and neolithic times have often been found over wide tracts of Eurasia, but the pigment has been ochre or some earth containing iron. In China the practice of depositing red pigment with the dead of the prehistoric peoples of Kansu was general, as the discoveries of Dr. J. G. Andersson prove; but the chemical nature of the pigment has not yet been published. In the famous excavation at Hsin-chêng in 1923, Mr. C. W. Bishop found *in situ* red pigment surrounding a skeleton, and on the authority of Dr. V. K. Ting he identifies it as oxide of iron. All the evidence points to the tomb dating from several centuries B.C., and therefore we may conclude that the custom of red burials persisted at least as late as the latter part of the Chou period.

On account of the beauty and rarity of its design and the fact that a photograph of it has not previously been published, the covered bronze vessel (Fig. A) merits a longer discussion than can be given here. Formerly it belonged to Tuan-fang, and a somewhat inadequate outline drawing of it appeared in the catalogue (Vol. III) of the Viceroy's collection. Besides this drawing, inked-squeezes of its two inscriptions, and its measurements, no comment

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—B

—C

A—Chinese bronze vessel of *hu* type. Han dynasty. Height, 40 cm. (The Paterson Gallery)

B—Upper surface of cover of *A*. Diameter, 14 cm.
C—Jade plaques, with designs repeated on both faces of each. Five are green, one is white. Han. Two-thirds actual size. (The Paterson Gallery)

Shorter Notices: Some Chinese Jades and a Bronze

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appears in the catalogue. A specially rare feature are the semi-naturalistic models of cicadas. These are cast separately from the vessel, and each is provided with a slot into which fits the tang cast on the vessel to receive it. The depression and tang where one of the cicadas originally was fitted, but now lost, may be seen on the belly of the vase. The geometric design encircling the neck and filling the panels seems to be based on an insect motive. Decorating the top of the cover (Fig. B) is an unusually attractive bird invention, of which descendants figure in Chinese art to the present day. Interstices between the raised designs are occupied with the "thunder pattern." There is a sunk inscription of eight archaic characters cast on the under surface of the cover-top and inside the neck. Mr. L. C. Hopkins kindly tells me that its meaning is: "Senior Ch'i of Jui (or the Baron of Jui) made for Duke Li [this] Sacral Vessel." W. PERCEVAL YETTS

ENAMEL MINIATURES OF THE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURIES.—Enamel is a material singularly wayward and intractable, lending itself best to construction of a mosaic in flat colours of a beauty often dependent on accident, and does not readily serve an art in which sensitive line and subtle modelling are essential. From the earliest miniature at the Nachemsohn Gallery, 13 Old Bond Street, dated 1619 and signed with the mystic letters HRMA 21 JLa, to the large and well chosen group of work by the Bone family, the power shown to mimic the painter is truly remarkable; yet rarely is his delicacy and precision equalled, and in the attempt is often sacrificed the peculiar potentialities of enamel for lovely colour. In proof, compare the work of Gervase Spencer or Nathaniel Hone here with their work in paint elsewhere. On the other hand, the miniature in enamel remains unchanged, when the painting fades or disintegrates; and so the enamel copy of a Cosway on exhibition may preserve the original appearance of what is now a ghost. The admirer of enamel miniatures will certainly find the exhibition of great interest. The examples are well chosen and first-rate of their kind, are tastefully arranged, and are all signed and in many cases dated. Thus, the possibilities, limitations and history of the craft can be studied very conveniently, especially with the aid of Dr. Williamson's introduction to the fully illustrated catalogue. The best known men—Petitot, Zincke, Hone, Spencer, Craft and the Bones—stand out less from their rivals than might be expected. In fact, some of the best work is by artists whose names have only been brought to light by this exhibition. Thus, the Sezeti who signed in 1620 the miniature of a man in black armour, was very capable; but of other work by him or of his life nothing is known. Similarly, Pitletier, Scafus, Guerut, Arnold, Surion, Janvier and Cicunato, by all of whom signed work is exhibited, are not mentioned in Clouzot's "Dictionnaire des Miniaturistes sur Email," though Dr. Williamson is able to give a few details concerning most of them. Here, then, is food for the reader of *Notes and Queries*. Marcus Gunter, another mystery, must have been a curious personality. The twelve medallions of the Cæsars, dated 1725, in pale blue green enamel imitating cameos, are certainly effective. They may have been designed to decorate furniture, though the date makes this improbable; but whatever their purpose, they indicate more grasp of the decorative possibilities of enamel than most of the work on view, and revive a faith crushed by the decorative allegories of Craft. It is interesting to notice how large a proportion of these enamel painters in miniature were of German or Swiss extraction. Evidently it needed Teutonic patience and thoroughness to excel in so tiresome a business, as in the case of the finest furniture of eighteenth century France. W.G.C.

THE LITERATURE OF ART

"OF MAKING MANY NEW BOOKS THERE IS NO END." BY EGERTON BECK.

The Typographic Treasures in Europe, and a Study of Contemporaneous Book Production in Great Britain, France, Italy, Germany, Holland and Belgium, with an Addendum by J. W. MULLER, giving the principal Dates and Personages in Printing History. By EDWARD EVERETT BARTLETT. 185 pp. + 1 pl. (Putnam). £8 8s.

The First Century of Printing at Basle. By A. F. JOHNSON. 27 pp. + 50 pl. **The Italian Sixteenth Century.** By A. F. JOHNSON. 34 pp. + 50 pl. **Typography of the Spanish Sixteenth Century.** By HENRY THOMAS, D.Litt. 38 pp. + 50 pl. London (Benn). Each, 15s.

Mr. Bartlett's "Typographic Treasures in Europe" consists of two parts: the first an interesting review of the work of the type-founders and printers in Great Britain, France, Italy, Germany, Holland and Belgium, showing the tendencies which are reflected in America; the second a chronology of printing by Mr. Julius W. Muller, based on data collected by Mr. Bartlett during his various journeyings through Europe for the study of typography. In the course of the first part Mr. Bartlett takes the chief European nations in turn, noting what has been done by each and the relations of one to another in typographical matters. He speaks eulogistically of England, expressing the opinion that "the highest uniform level of typographic treatment, decora-

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tion and illustration is . . . exemplified in the fine English book as produced by the private and semi-public presses. . . . The fine English book has a rich tranquillity that is characteristic." He pays a tribute to the work done in England by William Morris, Charles Ricketts, T. J. Cobden-Sanderson, Emery Walker, St. John Hornby, Lucien Pissarro, H. P. Horne, G. W. Jones and Francis Meynell. He notes, too, the excellent work done by Germany, especially at Leipzig, where 13,000 German and foreign book firms are represented, and one in every fifty of the 600,000 inhabitants is said to be connected with the book trade directly or indirectly: nowhere else, he tells us, has he found all the book interests so united in intelligent understanding of what is to be accomplished. The chronology takes 118 pages, recording events from A.D. 1440 onwards, and noting the dates of existing specimens of interest to students of typography. The edition is limited to 585 numbered copies. No great sale could indeed be looked for, and though the book contains much useful information it costs eight guineas. It is itself a fine specimen of typography, being beautifully printed on hand-made paper: but all said and done it is primarily intended as a work of reference for practical use, and beautiful as it is it would have been better to have produced it in a less costly form so as to bring it within the reach of many for whom its present price is impossible.

The other three volumes are the first batch of a series of handbooks to historic style in printing, produced under the general editorship of Mr. Stanley Morison, a quite sufficient guarantee of worth. Two of these three are the work of Mr. A. F. Johnson, assistant-keeper of printed books in the British Museum, and the third of Dr. Thomas, deputy-keeper of printed books in the same museum: each contains from twenty-three to thirty-four pages of text and fifty plates. Mr. Johnson deals with the first century of printing at Basle and Italian typography in the sixteenth century. Of the two the Basle volume is perhaps the more interesting: but that might be expected as the sixteenth century was a period of decline in Italy. In regard to that decline Mr. Johnson makes a curious remark: "The counter-Reformation, the Inquisition and the Council of Trent were none of them encouraging to printers." It is true that they probably affected the output by restraining the publication of certain classes of books; but what that has to do with beauty of production is not obvious. Dr. Thomas's contribution is in every respect good: the text is all that could be desired, and many of the plates are of considerable interest not only in themselves but also from the point of view of art. The heraldic plates will be of interest to many, and the beautiful specimen of Greek (Plate 12) must excite universal admiration: it is printed from the same type as that used for the polygot New Testament printed at Alcalá de Henares—which as the note points out was copied in recent times by Mr. Robert Proctor for his editions of Homer and Aeschylus. The volumes are perhaps somewhat too costly, but they should find a public.

THE OLDEST FURNITURE. By F. N. PRYCE.

ANCIENT FURNITURE: A HISTORY OF GREEK, ETRUSCAN AND ROMAN FURNITURE. By GISELA M. A. RICHTER, with an appendix by Albert W. BARKER. 181 pp. + 364 ills. Oxford (Clarendon Press), 1926. £5 5s.

The dry sand of Egypt has preserved to us the perishable elements of its material culture, but in Greece and Italy we have not been so fortunate. In contrast to the wealth of woodwork in Egyptian collections, examples of joinery of the classical period are few and far between; some latish Greek pieces from South Russia; the charred remains of Pompeii; and a few examples of recognizably Hellenic style from Egypt itself; that is all, and it does not take us very far. Fortunately we have other sources of information; from vase-paintings or frescoes, terra-cotta figurine or sculptured frieze it is possible to form a fairly complete idea of the domestic furniture types of the ancient world. This is what Miss Richter has done, and in doing it she largely breaks new ground. We had Blümner and Miss Ransom's study of ancient couches; but never before have we had so complete a survey of the whole field and so copious a wealth of illustration to enable us to realize Greek and Roman furniture as a style. And seeing that the conventions of ancient drawing are not easily grasped by the uninitiated, she has had the happy idea of adding an appendix of scale drawings of her principal types, so that all may appreciate the simple beauty of outline and the perfect proportions of her reconstructions.

Beginning with the Greeks, we find, not unexpectedly, that their furniture was limited to very few types; high and low-backed chairs, stools, couches and small tables—probably little else; nor can the Greeks claim to have invented many of the forms they employed. Miss Richter quotes Egyptian prototypes for many, but somewhat curiously she does not appear to have considered the intrinsic probability of equally strong Persian or Asiatic influence; some of the pieces which she claims as "a thoroughly Greek creation owing nothing to eastern models" have a strong Oriental look. But if they cannot claim originality, the Greeks in this as in other arts made what they borrowed their own. In the best period a Greek chair or

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stool is like a Greek vase or a Greek temple, a work of perfect craftsmanship; the artist limits himself to few types and within these bounds discovers infinite variety of detail.

Miss Richter is an enthusiast for Hellenism, and the Greek section is the largest and best section in the book; those dealing with Etruria and Rome are more perfunctory. This is probably the inevitable result of her method which deals, not with extant remains, but with representations in pictorial art, which are more abundant in the Greek age; but it is as well to recognize that the historical perspective is thereby somewhat distorted. Were we dealing with the actual material, we should observe that in most Greek households furniture was largely conspicuous by its absence, and that what did exist was often cheap and nasty. The luxurious Etruscans were no doubt far better equipped, and the Romans may be said to have set the art of furnishing on its modern basis. The sofa, the cupboard, the side-board, most forms of the table—all these were Roman inventions, and the Roman forms passed to the artists of the Renaissance. And even in types which Rome took over from Greece it is interesting to observe how often, where we should expect decadence, we find cause for admiration—a striking tribute to Miss Richter's fairness and catholicity of taste.

In short, this book sets a new world of beautiful forms in furniture before us; its appeal is not to the classical archæologist, but to the amateur of every period. A word of praise must be said for the printing and the plates; the Clarendon Press cannot often have produced a book at once so pleasant to see and so enlightening to read.

Documents d' Art Chinois de la Collection Osvald Sirén. Vol. VII of "Ars Asiatica." Under the direction of H. Rivière. Preface by R. Kœchlin; contributions by S. Elisséèv, G. Munthe and O. Sirén. XIII + 89 pp. + 61 pl. Paris and Brussels (Van Oest). Fr. 200.

M. Kœchlin in his preface enumerates the several departments of art criticism explored by the versatile owner of this collection during the last twenty-five years. First, the painting and architecture of Scandinavia, and particularly of Sweden; then Italian primitives; and lastly, the arts and crafts of the Far East have in turn exercised his tireless energy and provided material for the many works in Swedish, German, French and English which have flowed from his pen. Thus Professor Sirén's name is known all over the world as preceptor in different branches of æsthetic appreciation and archæological research, and now the results of his activities in the rôle of discriminating collector of Chinese objects of art enrich our knowledge. This admirably illustrated catalogue makes a valuable addition to available documents, and only by the multiplication of such documents can the foundations be laid for true understanding of Oriental culture.

Except lacquer, paint and wood, all the chief mediums of artistic expression are here represented. Specially to be noted is a perfect specimen of the painted prehistoric pottery recently made known by the excavations of Professor Andersson. It provides a coloured frontispiece to the volume. Rarer still are the fragments of white pottery incised with designs exhibited on archaic bronzes. They are said to have been found associated with the famous carved bones on the site of a Yin capital. On them appears the *t'ao-t'ieh* mask, among other familiar ornaments, and it decorates also several fine specimens of Yin bones, one of which (No. 272) is inadvertently reproduced upside down. Unusual interest attaches to many of the bronze objects, insomuch as their provenance is here traced to the basin of the Huai River in Anhui, and particularly to the localities of Shou Chou and Ku-shih Hsien. The latter town, by the way, lies in Honan Province, not in Anhui as stated in the text. Perhaps the writer is hardly justified in suggesting that these bronzes were made in the capital of the Ch'u State (p. 2). There are some inaccuracies in his account of the successive Ch'u capitals which leads up to the suggestion. The earliest capital was a short distance east of Kuei Chou on the Yangtzŭ in Hupei Province. Subsequently it was moved seventy miles south-east to a site on the opposite bank of the river. At the beginning of the seventh century B.C. a town called Ying, nearly fifty miles further east and several miles north of Ching-chou Fu, became the capital. At the end of the sixth century a transfer was made to Yen-ying, 100 miles northward on the banks of the Han. Yen-ying was captured in 278 B.C. by the Ch'in army, and the King of Ch'u fled to Ch'ên, the present Huai-yang Hsien in Honan. Ch'ên was more than 200 miles distant from Yen-ying, to the north-east. Wars caused the capital again to be moved in 241 B.C. to the site of Shou Chou, 130 miles to the south-east of Ch'ên. There it remained, under the old name of Ying, until the absorption of Ch'u by Ch'in eighteen years later.

Taking into account the briefness of the period during which this town in the Huai valley served as a Ch'u capital and the fact that the bronzes cannot be dated with certainty, the suggestion connecting them with the headquarters of the Ch'u State seems scarcely warranted. Nevertheless, there remains the interesting speculation that they may have been Ch'u products made in Ch'u territory. Should such be proved, it would be the first step towards associating some of the semi-foreign states on the fringes of ancient China with

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styles of design peculiar to each. The problem in respect of the Ch'u is specially important because their dominions extended far to the south, and they were in contact with many peoples about whom at that distant date we have little knowledge. Future research may show that elements of culture came to China from the south through Ch'u channels correspondingly with Mediterranean and Central Asian importations through the agency of Hsiung-nu and Ch'in barbarians beyond the northern and western frontiers. Belief that revelations might result from scientific digging in the ancient Ch'u territory accentuates our regret that Professor Sirén was prevented from carrying out his intended explorations in the Huai valley.

W. PERCEVAL YETTS.

Archives Alsaciennes d'Histoire de l'Art. QUATRIÈME ANNÉE. 1925. 311 pp. + 145 illustrations. Strassburg and Paris. (Librairie Istra).

Founded and edited by MM. Riff and Haug, of the Strassburg Museum, the Archives Alsaciennes have recently been awarded the Prix Bernier of the Institut de France. Quite evidently this annual which, four years ago, may have appeared a somewhat hazardous venture, is doing well; the present volume is larger and no less commendable than those previously reviewed in THE BURLINGTON MAGAZINE (July, 1923; January, 1926). It contains in all about a dozen papers ranging in subject-matter from twelfth century illuminations to the Alsatian Pavilion at the recent exhibition of applied arts in Paris. Much diligent research is incorporated in it; an essay such as the one devoted by M. Ungerer to the clockmakers of the Habrecht family could not be more painstaking or thorough. The editors' contributions, too, on ceramics and pewter merit careful perusal. What is regrettable, though perhaps not altogether surprising, is the scant attention paid to the (purely germanic) art of the late fifteenth century and of the Reformation period. Though a multitude of problems still remain to be investigated, neither Schongauer nor Baldung, Wechtlin nor Weiditz are here dealt with; and yet, of what greater names can Strassburg boast? With them the Alsatian School rose far above the level of a merely provincial manifestation of art, while it would be hard to deny that in the main the products of later periods appeal to the interests of the local antiquarian alone. A contrary case, however, more especially for the English reader, is that of the miniature painter Georges Antoine Keman, a native of Schlettstadt, who in his later years worked at Bath, Bristol and in London. His account book, which is here published by André Girodie, contains some interesting records of the people whom the artist painted and of the places which he visited on his travels. K. T. P.

How to Distinguish the Saints in Art. By ARTHUR DE BLES. 168 pp. fully ill. New York (Art Culture Publications).

It appears from a list printed at the beginning of this book that its author has already produced no fewer than seventeen others on music, architecture, furniture, Chinese porcelain, Japanese colour prints, the decoration of walls, war and politics; and that he has in preparation yet half a dozen more on various branches of art. This in itself should inspire doubts as to the value of a work on hagiography from the same hand, and a detailed examination will change such doubts into certainty. The book, in short, will be of most use to those who are least dependent upon the author: it teems with blunders, and for a student would be worse than useless as it would so often lead him astray; though in justice it must be said that blunders quite as grotesque may be easily found in official catalogues. It would be impossible in the space at one's disposal to set out a list of the errors scattered over the pages of this book, but two or three samples may be given. On p. 119 the author confuses two distinct orders in no way related to one another, the Austin canons and the Austin friars, and states that the first authentic establishment of this Augustinian order dates from A.D. 816; whilst on the next page St. Patrick, who died some three and a half centuries before this date, is said to have been an Austin canon! On p. 120 he also states that the Augustinians built the cathedrals of Salisbury, Lincoln and Lichfield, which most certainly is untrue. On p. 122 he rightly says that the Benedictine order was founded in the sixth century, and yet on the same page he tells us that St. Helena, mother of the Emperor Constantine, and St. Alban, the protomartyr of Britain, both of whom died early in the fourth century, belonged to it! On p. 150 St. William of Aquitaine is described as a Benedictine, which he was not, and we are further told that he was the grandfather of Eleanor of Aquitaine, the queen of Henry II of England: and the date given for St. William's death is 813, whilst Eleanor was born some three centuries later! On p. 147 St. Charles Borromeo is also described as a Benedictine; but the author should have known that St. Charles is usually represented in scarlet, whereas Benedictine cardinals only use that colour for their headgear. And on p. 151 St. Ferdinand of Castile, who died in 1151, has apparently been confused with Ferdinand of Aragon, who was born in 1452. It is needless to cite further examples of inaccuracy, and all that remains to be said is that the chief value of the book consists in the numerous reproductions of paintings scattered over the world: to anyone who knows how to use them these are valuable.

E.B.

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Bronzes antiques de la Chine appartenant à C. T. Loo et Cie. By Tch'ou Tö-yi. Preface and notes by Paul Pelliot. 66 pp. + 40 pl. Paris and Brussels. (G. van Oest). Fr. 150.

The writer of the text was formerly a secretary to that famous collector and connoisseur, the Manchu Viceroy Tuan-fang, and he had a share in compiling the illustrated catalogue of the Viceroy's collection of bronzes, now dispersed. His somewhat naïve adoption of all manner of legendary attributions, while seeking to endow with picturesque associations the objects illustrated, shakes one's faith in his archæological acumen. So, too, some of the dates assigned by him seem unduly speculative. The objects themselves are extraordinarily fine and they are admirably represented in heliotype. As M. Pelliot mentions in his short preface, adequate photographic records of ancient Chinese relics are scanty and outline drawings in the native treatises are but poor substitutes, since they depend for their worth on the varying capacity for truthful interpretation possessed by the artists. Thus an illustrated catalogue such as this is invaluable to collectors and students, and it will always retain its place as a document of prime importance. M. Pelliot has contented himself with few notes, mainly comments on the most imaginative flights of the author. W. P. Y.

Isles of Greece. By Anthony Dell. 226 + ix pp. + 24 pl. (Bles). 30s.

On May 18 of some unspecified year the author left Brindisi for Corfu, where he spent five days, and then went by way of Cos and Rhodes to Smyrna, spending a few hours on each of the two islands. From Smyrna he went to the Piraeus and then spent seven days on the mainland, visiting Athens, Corinth and other places. On June 7 he embarked again at Patras for Brindisi, and *en route* spent another couple of hours on Corfu. His journeyings thus took three weeks, in the course of which he spent five days on Corfu and a few hours each on Cos and Rhodes. This is but slender material for a book of over 200 pages on the Isles of Greece; but the account of Mr. Dell's own trivial experiences is well padded with history, ancient and modern, and classical mythology, the kind of matter which would be looked for in a good guide book. In addition, however, Mr. Dell has something to say of Smyrna and the mainland of Greece, and not a little of islands he did not touch at, but of which sailors and traveller talked as they passed them. A work of this kind is doubtless pleasing to the author; but one wonders who outside his circle would pay thirty shillings for it. E. B.

Greek Pottery. By Charles Dugas. Translated by W. A. Thorpe. 148 + viii pp. fully ill. (Black). 3s. 6d.

This little book (which was written by a "maître de conférences" of the University of Montpellier and has been translated by an assistant in the department of ceramics in the Victoria and Albert Museum) should be of service to beginners in the study of Greek pottery. The author begins by giving a description of the form and decoration of vases, the technique of their manufacture, and the uses to which they were put. Then in Part II he tells his readers in turn something of the work of the different periods, Pre-Hellenic, Homeric, Archaic, Athenian, and Hellenistic; ending with a short chapter on relief and figurine vases. The book is well produced and well illustrated. E.B.

LETTERS

"SOME GOLDEN FLEECE PORTRAITS."

Sir,—In the February number of The Burlington Magazine, Mr. A. van de Put refers to us and states that the sitter in the portrait, which he wrongly ascribes to Murillo, is Dan Juan Francisco de la Cerda, Duke of Medinaceli. This canvas is very unlike the portrait of Dan Juan F. de la Cerda engraved by Antonio Varga in the year 1658.

Yours faithfully,

J. Allende-Salazar.
F. J. Sanchez-Cantón.

Mr. Van de Put replies to the above as follows:—

Sir,—The portraiture of the Duke of Medinaceli, Charles II of Spain's minister, being so obscure a subject, any reliable data bearing upon it can but be welcome to those who, like myself, desire to attain certainty in such matters.

That Señores Allende-Salazar and Sanchez-Cantón should, however, refuse to allow Murillo's authorship to the Dorchester House *Portrait of a Knight of the Golden Fleece,* which I have given reasons (Burlington Magazine, XLVIII, 84; February, 1926) for believing to represent Medinaceli, is surprising. They cannot have known of this very fine work when they denied to Murillo the inferior version of the same portrait in the Louvre, upon the purely iconographical ground that Murillo died many years before the individual they think it portrays (i.e., the Duke of Pastrana, born 1649; Knight of the Fleece, 1693; died, 1693) could have reached the age at which the Louvre portrait represents him (cf. "Retratos del Museo del Prado. Identificación y rectificaciones," 1919, 244).

Such a method of conducting the inquiry—as though the argument to which apparently they thus consider themselves committed, can avail to lift the vastly superior work at Dorchester House out of Murillo's orbit—will not, I submit, disturb that portrait's artistic paternity.

As to the purely iconographical side of the question, I need merely remark that my identification of the Dorchester House and Louvre Fleece Knight—the proofs of which were made as accurate and as minute as was possible in the circumstances—finds corroboration in P. Esteban's description of the

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strikingly similar likeness of a man kneeling, hat and candle in hand, behind King Charles in Claudio Coello's *La Sagrada Forma* (1684—), as being that of Medinaceli. Charles II's minister was born in 1637; perhaps, therefore, a print of him dating from 1658, can hardly be relied upon to decide what may have been his appearance, after 1670, when he received the Fleece; or is of itself sufficient to upset the evidence as a whole, which has been adduced on behalf of the Dorchester House picture as a portrait of him, painted by Murillo in or shortly after that year.

Yours faithfully,
A. VAN DE PUT.

"AN UNKNOWN REMBRANDT PORTRAIT."

SIR,—Having been abroad for some time, I have only now read Mr. Hugh Blaker's letter published in the May number of THE BURLINGTON MAGAZINE, which does not surprise me. I immediately felt that only a few, and only those who had carefully studied the portrait itself, would share my opinion. Now Mr. Blaker says, "I have not seen the picture." The photograph is dark and not good, and naturally loses in reproduction; otherwise Mr. Blaker would not have written of the lapse of modelling of the forehead. The forehead is admirably modelled. I find the ear very unpleasant, but probably the man had such an ear and Rembrandt did not flatter him, though he rendered exceedingly well the fine expression of his eyes. The chiaroscuro is splendid, the treatment of scarf and coat-collar is not weak but broadly and quickly painted with firm strokes. If Mr. Blaker had seen the picture (which is, I think, in England now) he would not repeat that this picture is weak and indifferent. And he would change the last word of his letter.

Yours sincerely,
A. BREDIUS.

"THE TEXTILES OF EGYPT."

Kaiser Friedrich Museum, Berlin.

MONSIEUR,—

Dans le numéro de juin du BURLINGTON MAGAZINE M. Kendrick a écrit un article autour d'une publication qui certainement ne méritait pas tant d'honneur. Il s'agit d'un album de 100 planches choisies parmi celles, beaucoup plus nombreuses, qui ont été faites pour les deux catalogues officiels des étoffes chrétiennes et musulmanes d'Egypte se trouvant aux Musées de Berlin. L'un d'eux, tres volumineux, œuvre de MM. Wulff et Volbach, a paru il y a environ deux mois et contient des descriptions minutieuses de toutes les pièces reproduites, ainsi que des introductions spéciales pour les différents groupes et catégories. L'autre, dédié aux étoffes musulmanes, est sous presse, et je suis sûr que son texte contentera entièrement les érudits les plus exigeants.

Evidemment ce n'est pas à ceux-ci que se dirige l'album qui a suscité les critiques de M. Kendrick et qui ne doit sa vie qu'à un arrangement entre editeurs. On nous a demandé, à M. Volbach et moi, pour cette edition sommaire en anglais, une courte préface, dont nous sommes acquittés et dont nous n'avons d'ailleurs jamais lu les épreuves de traduction. Nous croyons devoir cette explication aux lecteurs du BURLINGTON MAGAZINE, et nous sommes certains que M. Kendrick lui-même nous rendra justice après avoir étudié nos catalogues originaux.

Veuillez agréer, monsieur l'éditeur, avec mes remerciments, l'assurance de mes sentiments très distingués.

ERNST KÜHNEL.

[We are glad of the opportunity to print the above letter, dealing as it does with a situation now recurring far too often. Mr. Kendrick is no more inclined to criticize our correspondent's letter than our correspondent seems inclined to criticize Mr. Kendrick's review. Both parties appear to agree, as we certainly do, that it is a pity that an important piece of work by German scholars should thus have been misrepresented by a faulty English edition. Although in the present case Mr. Kendrick was happily able to expose the defects of the English work, we, in England, should like to take this opportunity of begging our German friends to remain vigilant in this matter of English translations, especially (to be entirely frank) when American sales are in question. It should be added that by some mischance copies of the German edition which were to have been sent to the Victoria and Albert Museum Library and to THE BURLINGTON MAGAZINE, did not arrive. Had it been otherwise, Mr. Kendrick would certainly have advised our readers of the real character of the original work.—EDITOR.]

"BOTTICELLI: DES MEISTERS WERKE."

SIR,—In the July issue of THE BURLINGTON MAGAZINE (p. 51), there is a review of "Botticelli. Des Meisters Werke," edited by Dr. von Bode (Klassiker der Kunst Series). In this the following passage appears:—

> "Lord Lee of Fareham's *Crucifixion*, which has been the subject of so much discussion since Mr. Yukio Yashiro proclaimed it in these columns as a Botticelli, is not included, and it would be interesting to know whether this omission is accidental or intended."

I must confess that I find this comment puzzling as there is no omission, accidental or otherwise, of my picture in the book referred to, either in the editorial text or in the illustrations. The *Crucifixion* (with its Predella) is reproduced in Plate 83, whilst Dr. von Bode, in his introductory article on page XL, and in a further note on page 141, deals with it and substantially endorses Mr. Yashiro's opinion. It is also in the Index.

It may be not irrelevant to add that in Professor Adolfo Venturi's new book on "Botticelli" (Casa Editrice D'Arte, "Valori Plastici." Roma. 1925), he fully accepts Mr. Yashiro's attribution, and discusses it at some length on pages 37 and 38. It is also reproduced in Plate XXXI.

Yours faithfully,
LEE OF FAREHAM.

[We very much regret the slip made by our reviewer, who, in apologizing for it to Lord Lee and to our readers, points out that the picture is indexed under "Fareham" instead of under London, where he understood the picture to be. EDITOR.]

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for Connoisseurs

Illustrated & Published Monthly

CONTENTS

AN UNKNOWN TINTORETTO—BY AUGUST L. MAYER
THE WALL PAINTINGS AT ODDINGTON—BY GERARD REITLINGER
MADRASSAS AND MDERSAS—BY MRS. R. L. DEVONSHIRE
PICTURES BY PARRI SPINELLI—BY OSVALD SIRÉN
INGRES—BY CLIVE BELL
WHO ENGRAVED PATINIER'S PORTRAIT AFTER DÜRER?—BY CAMPBELL DODGSON
WATTEAU AND RUBENS—BY PHILIP HENDY
THE CENTENARY OF CARPEAUX—BY D. S. MacColl
JU YAO AND YING CH'ING YAO—BY SIR DANIEL HALL
SHORTER NOTICES: PUBLIC QUESTIONS: WATERLOO BRIDGE, THE LANE BEQUEST, THE LEAGUE OF NATIONS AND ART, THE CITY CHURCHES, LORD DARLING AND ART, THE TATE GALLERY (R.R.T.)
THE LITERATURE OF ART
LETTER: "*TOBIT AND HIS WIFE*, BY REMBRANDT AND GERARD DOU" (A. M. HIND)

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CONTENTS

	PAGE
An unknown Tintoretto. By August L. Mayer	105
The Wall Paintings at Oddington. By Gerald Reitlinger	105
Madrassas and Mdersas. By Mrs. R. L. Devonshire	111
Pictures by Parri Spinelli. By Osvald Sirén	117
Ingres. By Clive Bell.	124
Who Engraved Patinier's Portrait after Dürer? By Campbell Dodgson	136
Watteau and Rubens. By Philip Hendy	137
The Centenary of Carpeaux. By D. S. MacColl	138
Ju Yao and Ying Ch'ing Yao. By Sir Daniel Hall	146
Shorter Notices: Public Questions: Waterloo Bridge, The Lane Bequest, The League of Nations and Art, The City Churches, Lord Darling and Art, The Tate Gallery, The Royal Fine Art Commission (R.R.T)	148
The Literature of Art	150
Letter: "*Tobit and his wife*, by Rembrandt and Gerard Dou" (A. M. Hind).	152

LIST OF PLATES

	PAGE
An unknown Tintoretto. *Leda and the Swan*, here identified as by Tintoretto. Canvas, 1.5 m. by 1.54 m. (Private Collection, Florence)	104
The Wall Paintings at Oddington. *The Last Judgment.* Detail of lower register. From a water-colour copy by the author. (Oddington Old Church)	107
Madrassas and Mdersas. I—[A] Madrassa of Sultan Hassan, Cairo. Corner of Courtyard, showing minaret. [B] Mdersa Bouananîya, Fez. Corner of Courtyard, showing minaret. [C] Mdersa Ech Cherratîn, Fez. Detail of wood and stucco work. [D] Mdersa Bouananîya, Fez. Decoration of corridor	110
II—[A] Madrassa of Sultan Hassan, Cairo. Frieze. Kufic inscription. ? (Photo: Creswell). [B] Mdersa Bouananîya, Fez. Detail of wood and stucco work. [C] Mdersa Bouananîya, Fez. Capital of column in Sanctuary. [D] Mdersa Ech Cherratîn, Fez. Detail of bronze-panelled door	113
III—[A] Mdersa Ech Cherratîn, Fez. Detail of stucco work. [B] Mdersa Bouananîya, Fez. Carved wood lintel. [C] Madrassa of Sultan Hassan, Cairo. Detail of stucco frieze. [D] Mdersa Bouananîya, Fez. Faïence decoration and inscription	116
Pictures by Parri Spinelli. I—[A] *St. Catherine*, by Parri Spinelli (Uffizi Gallery). [B] *Madonna and Saints*, by Parri Spinelli (Pennsylvania Museum, Philadelphia). [C] *St. Francis*, by Parri Spinelli (Uffizi Gallery)	119
II—[A] *Madonna and Child*, by Parri Spinelli (Fitzwilliam Museum, Cambridge). [B] Detail of Plate I, B	122
III—[A] *Two Music-making Angels*, by Parri Spinelli. Fresco (Pinacoteca, Arezzo). [B] *Music-making Angel*, by the Figline Master (Misericordia Church, Figline). [C] *Madonna Enthroned*, by the Figline Master. (Formerly in Private Collection, Munich)	125
Ingres. I—[A] *Jupiter and Thétis* (1811), by Ingres (Aix-en-Provence). [B] Detail of Plate A	128
II—*Le Vœu de Louis XIII* (1824), by Ingres (Mantanban)	131
III—[A] *Portrait du peintre Granet* (1807), by Ingres (Aix-en-Provence). [B] *Portrait de Mme. D'Haussonville* (1845), by Ingres (M. le Comte D'Haussonville)	134
Watteau and Rubens. [A] Detail of *The Coronation of Marie de Medici*, by Rubens (Louvre). [B] *Les Charmes de la Vie*, by Watteau. Canvas, 64.8 cm. by 92 cm. (Wallace Collection). [C] Detail of *Les Charmes de la Vie*, by Watteau (Wallace Collection). [D] *Le Concert*, by Watteau. Canvas. (Schloss Sanssouci, Potsdam)	139
The Centenary of Carpeaux. [A] *Mrs. Turner.* Bust in plaster (Louvre). [B] *The Marquise de la Valette.* Bust in plaster. (Millbank Galleries). Gift of the National Art-Collections Fund. [C] *Eve after the Fall.* Figure in terra-cotta (Millbank Galleries). Gift of the National Art-Collections Fund	142

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AN UNKNOWN TINTORETTO

BY AUGUST L. MAYER

NO one, as far as I know, has ever questioned the authenticity of the *Leda*, by Tintoretto, in the Uffizi Gallery. Like many other "famous pictures" it has escaped criticism. Recently, however, another version has been acquired by a private collector in Florence, and there is no doubt that it is superior to the Uffizi one. Its composition is similar to but not identical with the other, the chief difference being that in the new picture the servant is omitted. The painting of the flesh and, still more, that of the swan, is obviously superior in the new version. A glance at the accompanying plate will convince anyone of this. The movement of the bird's neck is so exquisitely rendered that we know at once that we are in the presence of the work of a master, and, having admitted that, there is no alternative to an attribution to Tintoretto himself, even if we had not the earlier version to guide us.

It must, of course, be later than the Uffizi version, and it recalls in many ways the series of small paintings in the Prado. This is especially clear in the case of the *Judith*, as an examination of the treatment of the curtain will show.

The figure of *Leda* is also very similar to that of *Danae* in the museum at Lyons, in which the same model seems to be depicted in reverse. Like the paintings in the Prado and at Lyons, the Florentine picture must have been executed between 1650 and 1660. It is in all respects a great advance on the *Venus, Mars and Vulcan* in the Munich Pinakothek.

If parts of the figure of *Leda* in the Uffizi version are not overpainted and otherwise in bad condition, then we are driven to suppose it to be an old copy or studio-replica after a lost original. But this original can hardly have been painted after the *Leda* reproduced here, because the figure of the servant betrays clearly a very early date. The new version is undoubtedly infinitely superior to the Uffizi composition, an unusual occurrence in the œuvre of Tintoretto, who did not care to repeat a composition, even to improve on it.

The new picture is certainly a very great Tintoretto; great because it combines all the grace and all the power for which the master is celebrated. The general design has all his verve and certainty and the brushwork is of the boldest; yet one has the feeling that all is planned with such extreme care and sensitiveness that what might in a lesser artist have resulted in harshness becomes graceful and persuasive. Unfortunately even the best photograph fails adequately to convey this, and it would be a waste of words to attempt to describe the colour scheme with the characteristic flesh tints set against the splendidly contrasting tones of the red and green drapery. When confronted by a picture like this, one can but record one's impression, however inadequately, in a few words, and trust to the effect of a monotone reproduction, rather than to that of the usual gaudy and misleading "three-colour process."

THE WALL-PAINTINGS AT ODDINGTON

BY GERALD REITLINGER

THE wall-paintings in Oddington old church cover a space of about sixteen by thirty-three feet, almost the entire north wall of the nave. As the accompanying sketch (Fig. 1) shows, the field is interrupted only by a single small window, so that the eye may comprehend them at a glance. The figures are painted upon a couche of plaster covering part of the church fabric which does not go back earlier than the thirteenth century: they were first uncovered in 1913 when the church was partly restored and brought again into use after a long period of abandonment. They were then already in an extremely faded condition, and judging from a small portion uncovered in 1925, have scarcely deteriorated since. Leakage through the roof during the period of desertion has almost obliterated the upper half of the paintings. Some idea of the period when they were first covered up is given by an entry in the parish register regarding the construction of a wooden gallery along this wall in 1625. This gallery was replaced by another early in the nineteenth century, which was finally removed in 1917. Its position is only too clearly discernible from the enormous holes extending over half the painted surface. Since their discovery, the paintings have become a centre of pilgrimage, but excepting a brief mention in a communication to the Bristol and Gloucestershire Archæological Society's journal, no description or illustration has yet been published.

The paintings may best be studied in three groups, since the upper and lower registers of the *Last Judgment*, which forms the most striking part, preserve fairly independent characteristics; while the figures to the right of the window have no connexion with the

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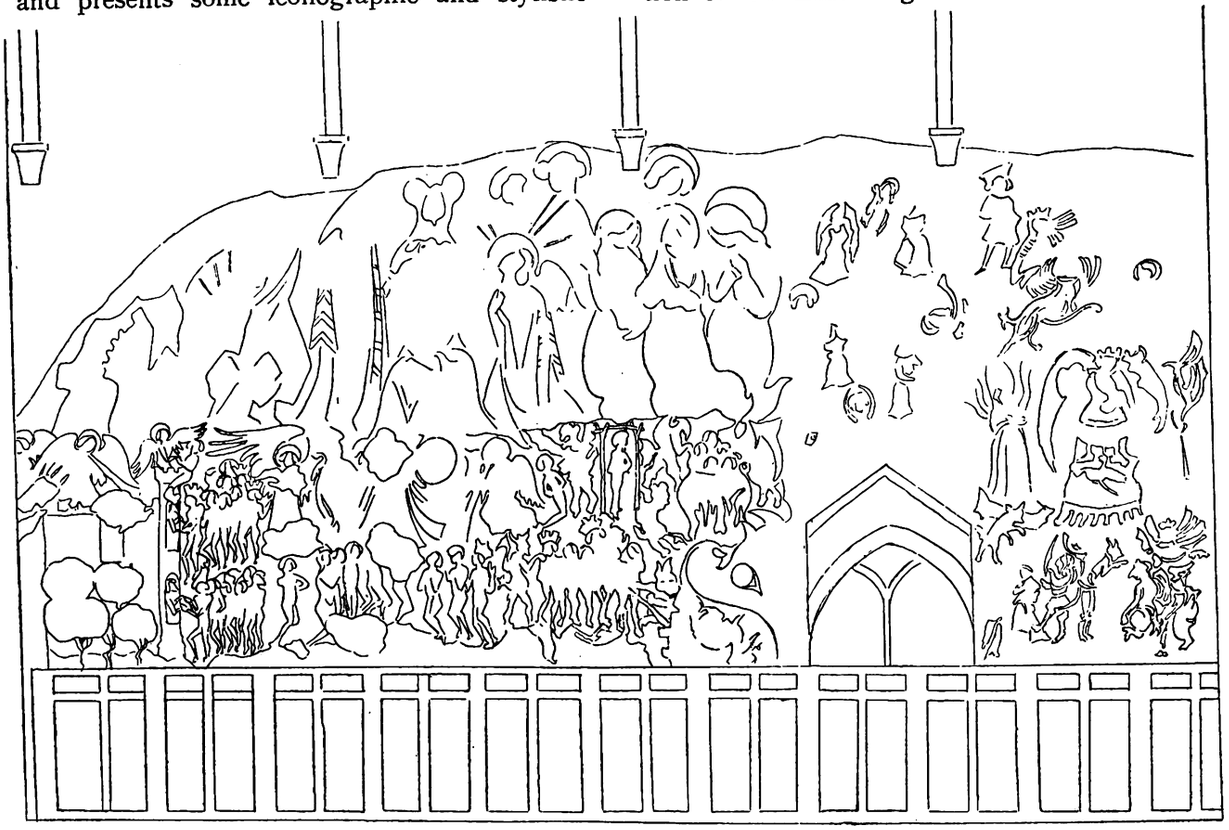
rest. There is little to be said about the first group, the life-sized figures of Christ in glory and attendant saints and angels, which form the upper register, since only occasional outlines are visible. They exhibit a style evidently later than the flat rendering of the figures in the lower register, and there are traces of modelling. It is safe to assume that they are not earlier than the beginning of the fifteenth century.

The lower register, here reproduced, comprising the usual circumstances of the Resurrection, may be studied as a coherent whole, and presents some iconographic and stylistic problems. The figures are painted flesh coloured against a crimson background, which has faded to brick-red. Their hair is invariably bright yellow and the draperies are picked out in white and a deep blue typical of illuminated manuscripts, but faded to grey. There are no traces of gold, though it is probable that the crowns and haloes worn by some of the figures were gilded at one time. The drawing is broad and vigorous, but with a certain archaic stiffness and crowding. Some of the faces still retain their features, which are rendered by incised lines like those of monumental brasses. At a later period the group of the elect entering Paradise has been crudely repainted in bright salmon pink, with emphatic modelling.

In approaching the question of date, the iconographic aspect of this *Last Judgment* is of importance. In England, unfortunately, there is not as in Northern France a series of thirteenth-century Tympanum reliefs, which illustrate this subject as it was laid down in the "Mirroir Universelle."[1] Examples of an English interpretation differing in some ways from the French are, however, to be found in a group of psalters illuminated at Canterbury during the same period. In later English psalter illustration of the East Anglian school in the early years of the fourteenth century, the *Last Judgment* is less fully represented, so that to find parallels to the Oddington painting it is necessary to study examples of more than a century before.



Outline sketch of the Wall Painting, on the North Wall of the Nave. (Oddington Old Church)

Most of the subjects of the French reliefs, as described by M. Mâle, are to be found at Oddington. Hell is shown as a mouth belching flames. The damned are boiled in a cauldron and roped in a bundle by two demons: St. Michael holds the scales of justice and angels sound the last trump. In addition to these customary incidents a pair of demons are

[1] See Emile Mâle. "L'art religieux en France. XIIIme siècle."

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The Last Judgment. Detail of lower register. From a water-colour copy by the author. (Oddington Old Church)

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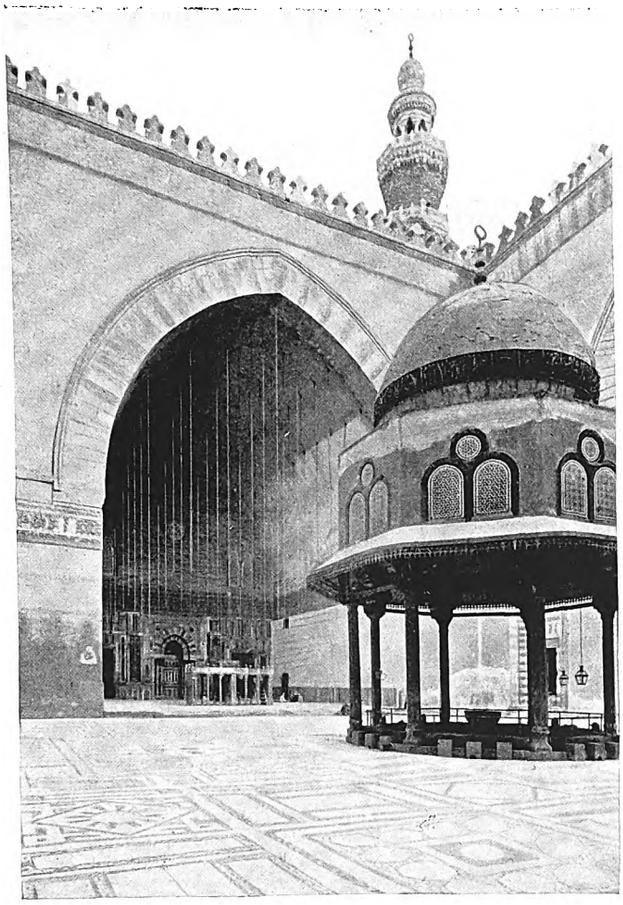
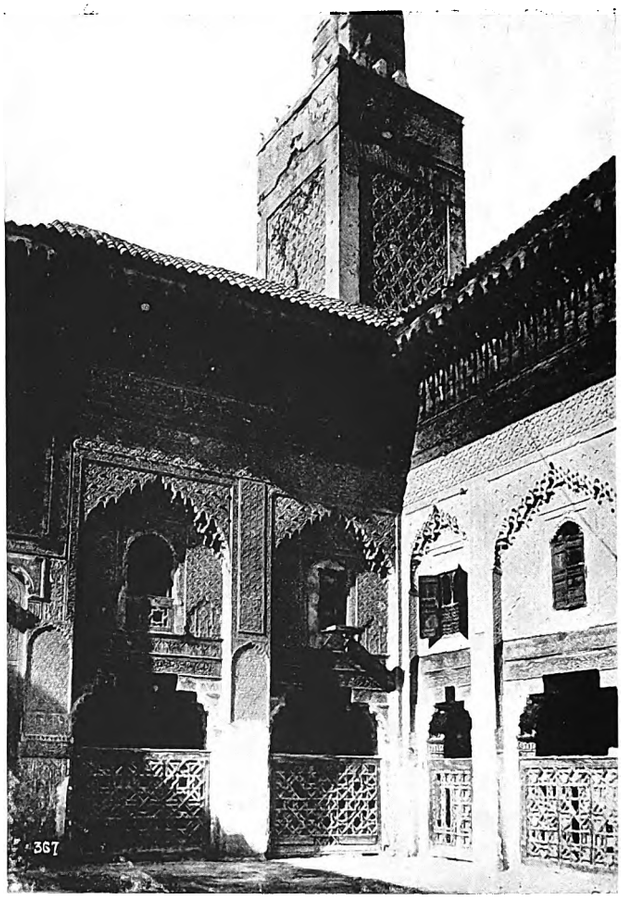
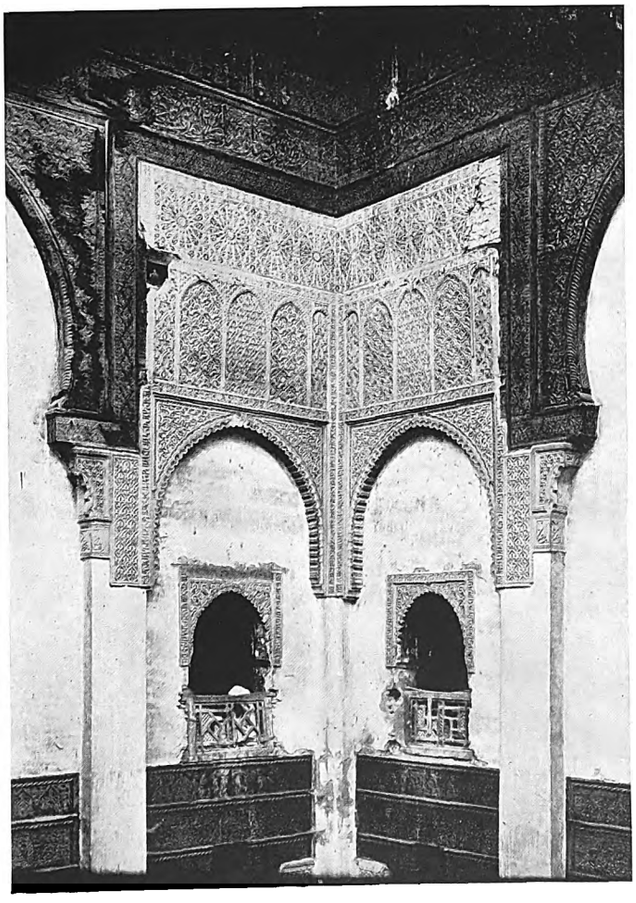


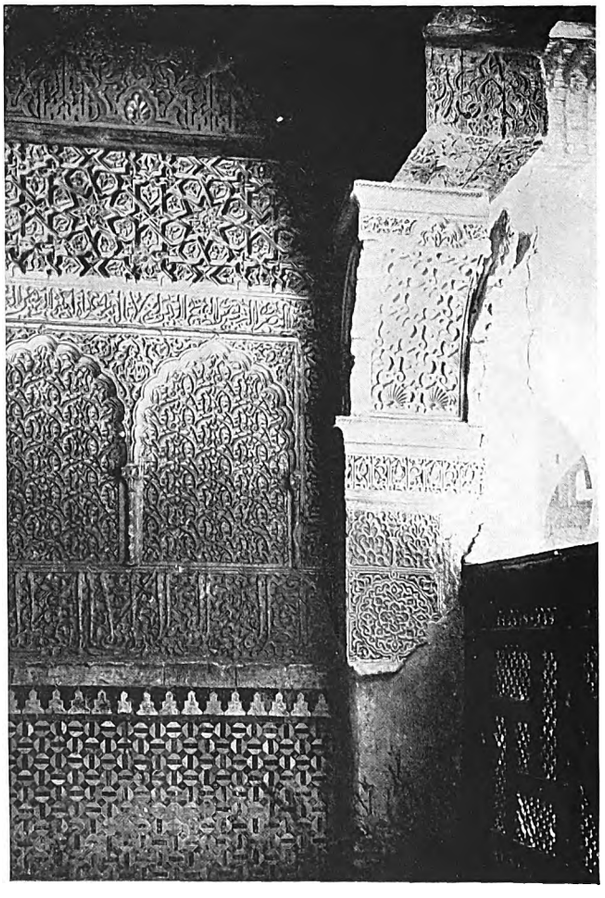
A—Madrassa of Sultan Hassan, Cairo. Corner of Courtyard, showing minaret



B—Mdersa Bouananîya, Fez. Corner of Courtyard, showing minaret



C—Mdersa Ech Cherratîn, Fez. Detail of wood and stucco work



D—Mdersa Bouananîya, Fez. Decoration of corridor

Plate I. Madrassas and Mdersas

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engaged rigging a gallows from which hangs one victim, while another kneels in readiness, his hands tied behind his back. In the French reliefs the elect are generally collected in the bosom of Abraham, next to whom St. Peter holds the keys of Paradise. At Oddington they march in two processions: the upper is civilian, and includes kings and queens; the lower ecclesiastical, and led by a pope in his tiara. They are received by a figure of Christ, depicted twice at two doorways contrived in a tower, which forms the angle of the fortress of heaven. It is built of red bricks, and at the foot well rounded trees are growing. One of the elect is climbing the tower and an angel helps him over the battlements, while two other angels sound trumpets from the roof. Another of the elect, already arrived, stands at a window.

It is possible to find precedents for these variations in the psalter illustrations. In an English psalter at Munich (Hofbibliothek, cm. 835) illuminated in Canterbury in the early thirteenth century, there is a *Last Judgment,* divided into four panels, in one of which two demons support a gallows identical to that of Oddington, but from which four victims hang. The motif is repeated in a later Canterbury psalter in Trinity College Library, Cambridge (B. XI, 4).[2] A representation of heaven as a fortress occurs in a *Last Judgment* in MS. 8846 of the Bibliothèque Nationale, another Canterbury psalter of the same period.[3] Here, as at Oddington, Christ holds out his hand to welcome the elect, and those, who are already in Paradise, look out from the windows.

In treatment of subject, the Oddington painting belongs to the thirteenth century, but the drawing of the figures is later and resembles the East Anglian school of illumination. The torments of the damned may be compared with a miniature of the *Harrowing of Hell* in the psalter of Robert Delisle in the British Museum (Arundel, 83), painted about 1308.[4] But the work is by a rustic though vigorous hand, and executed in a neighbourhood where motifs lingered more than a century behind the times. The fourteenth century was a period of stagnation in English miniature painting, and the Oddington figures may have been painted well on into the decline of the tradition, though it seems scarcely likely that such vigorous archæistic work could have been produced after 1400 when there were such strong new artistic impulses. They represent a provincial aspect of English mediæval art, upon which further discoveries in parish churches may, it is hoped, cast further light.

The figures to the right of the window appear to have been grouped at hazard and probably at different periods. The bottom row forms two compositions which afford some material for speculation. A jester harangues a praying friar, who turns away from him. A lady in a phantastic head-dress, accompanied by a winged demon with a human face, listens to the preaching of a fox in top-boots. Above, and on a considerably larger scale, an angel accompanied by another fox presents some indistinguishable objects. They are skits of a type familiar in fourteenth-century manuscript borders. The preaching fox is analogous to the dogs and rabbits celebrating as ecclesiastics in several of the East Anglian psalters, and both groups are most likely allegorical of the temptations of the fleshly world. Elsewhere there are figures of nuns and angels in the same style. Three larger figures have a definitely fifteenth-century appearance. A merchant in a black cloak and fur hat of the time of the Wars of the Roses, handles his purse, a knight in armour holds a hound in leash, and there is a large female figure much obliterated, winged and crowned, and wearing a sort of flounced skirt. These fanciful subjects still more emphasize the connexion between the Oddington wall-paintings and illuminated manuscripts, which were used as pattern books perhaps over a very considerable period. Further researches may establish this relationship more precisely and clear up some of the mists that surround the history of painting in mediæval England.

[2] Described by Arthur Haseloff in Michel's "Histoire de l'art." Vol. II. Part I. p. 320.

[3] See Plate 67 in Eric Miller "La Miniature Anglaise." Xme au Xiiime siècle, 1926.

[4] Herbert. Illuminated Manuscripts, 1911. p. 227.

MADRASSAS AND MDERSAS

BY MRS. R. L. DEVONSHIRE

THOUGH non-Moslem visitors are not allowed to enter the large congregational mosques of Morocco, it is now possible to visit the beautiful fourteenth-century *mdersas* or school-mosques of Fez, and all students of Moslem architecture should make a point of going to Morocco in order to see them.

They were found by the French in 1912 in a very dangerous state of dilapidation, and the way in which they were repaired does the greatest credit to M. Tranchant de Lunel, who was entrusted by Marshal Lyautey with the work of restoration. In order to be tolerated inside these religious buildings, and to be allowed to touch the tottering structure, M. de

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Lunel had to proceed diplomatically, to make himself *persona grata* with the students who inhabited them by judiciously chosen presents, and to begin the work of repair by some superficial and obvious patchings of the fabric. Having thus gained a footing and accustomed the shy Moors to his friendly presence, he was able, little by little, to tackle the more urgent consolidation of the foundations, walls, and roofings. Some damage had been done to the foundations by infiltration, the wooden ceilings were rotting, some of the roofs were coming down, and had to be lifted and set again. When all that was done, the decoration of the buildings had to be repaired. M. de Lunel had succeeded in discovering one or two old craftsmen who had kept up the traditions: under his direction, these not only copied ancient models, but actually trained a number of pupils, so that, in 1916, the French architect could dispose of about thirty skilled artisans, capable of restoring the damaged carved wood and stucco work. Thus, not only have the monuments been saved from destruction, but they have recovered much of their original charm, whilst local skilled labour has been revived and is now being encouraged; some of the Fez craftsmen were lately working in Paris at the mosque being built there.

Three different kinds of workers are required for the decoration of a Moorish monument: plasterers, faïence mosaic workers, and woodcarvers. The work of the last named is by no means the least remarkable, the lintels, corbels, ceilings, stalactites, etc., of cedar wood, exquisitely carved, bringing a very important note in the harmony of the whole [PLATE I, B, C, D. PLATE II, A. PLATE III, B]. The stucco work which, here as in Cairo, is not merely moulded but chiselled, is lace-like in its extreme delicacy [PLATE I, B, C, D. PLATE II, A. PLATE III, A]. In some cases it would gain by being contrasted with larger plain surfaces, as is the case with the magnificent Kufic inscription in the mosque of Sultan Hassan in Cairo [PLATE II, A. PLATE III, C]. The faïence facings have no parallel in Egypt where they are replaced by coloured marble decoration. They do not usually consist of square decorated tiles as in the mosques of Constantinople, save in the case of inscriptions, but are contrived in mosaic fashion, by the juxtaposition of small pieces cut to fit the design of which they form a part [PLATE I, D. PLATE III, D]. The colours are very gay, blue, yellow and green on a milky white ground, and the effect is cool and pleasing. Only the lower part of the walls and pillars is treated in that way, probably because the water—so abundant in Fez—used for ablutions and for cleaning the pavement, has no injurious effect on the faïence. It is for the same reason that it is used for public fountains.

For inscriptions, a very effective technique consists in cutting out black enamel from the surface of a tile: the design stands out in relief against the red terra cotta. Very fine older examples of this technique are to be seen on the splendid twelfth-century gates of Rabat and Marrakech. Bronze work, of which such numerous examples are found in Egypt, is not altogether lacking in Morocco, and the Cherratine Mdersa has a handsome bronze panelled door [PLATE II, D] of which the artisan might have been a Syrian or an Egyptian. Columns, which form such a frequent feature in the mosques of Egypt, where it was the custom to procure them from ruined Christian churches and tolemaic temples, were in Morocco, made purposely for the buildings that they occupied; originally copied from Roman models, they gradually evolved to a style of their own, the acanthus leaf of the Corinthian capital becoming a kind of ribbon with a curling edge [PLATE II, C].

There are eight or nine mdersas or school-mosques at Fez, six of which date from the Merinide dynasty in the fourteenth century—the time when the descendants of Qalaûn were building their splendid school-mosques in Cairo. Though at first sight they seem very different, yet there are many similarities between the Moroccan and Egyptian schools, as indeed one would expect in contemporary buildings intended for the same purpose and the same religion.

Islamic teaching of sciences, literature, and especially religion existed as early as the third century of the Hegira, when four holy and renowned men founded and taught the four traditional (or *sunni*) rites (Shâfeite, Malikite, Hanbalite and Hanafite), to groups of disciples, under the arcades of the great mosques. There was not a very marked difference between their doctrines, but they all equally resisted the Shiite heresy professed by the Fatimites. When Saladin succeeded in wresting Egypt from the rule of the latter, the principal desire of that pious prince was to reinstate the traditional faith that he championed, and he thought to forward the cause of orthodoxy by installing State schools (*mdersa* from *dars*, to teach, pronounced in Egypt and Syria *madrassa*) for the propagation of religious doctrines. The Imâm Shâfey had lived and died in Egypt 300 years earlier, he had been buried there, and many adherents had remained in secret faithful to his doctrine; it was natural that the first Egyptian madrassa should be consecrated to his teaching. As time went on, the rites of the three other great Islamic doctors found a following in Egypt and, when Sâlih Negm ed Din Ayûb's madrassa was

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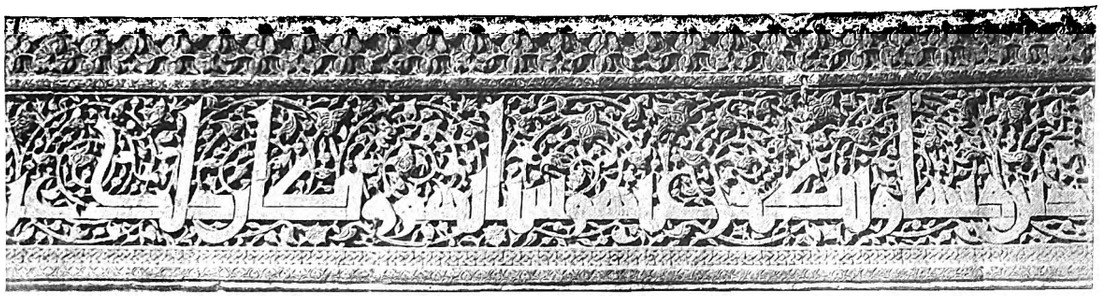
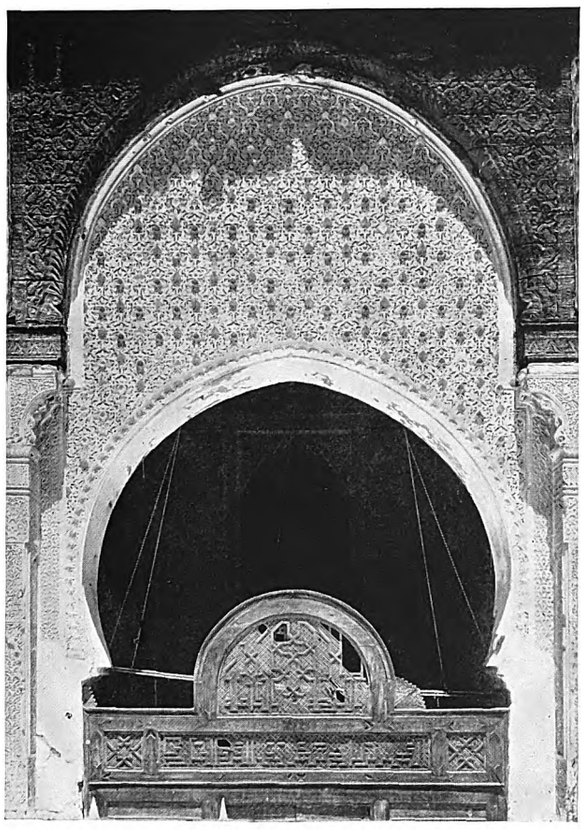
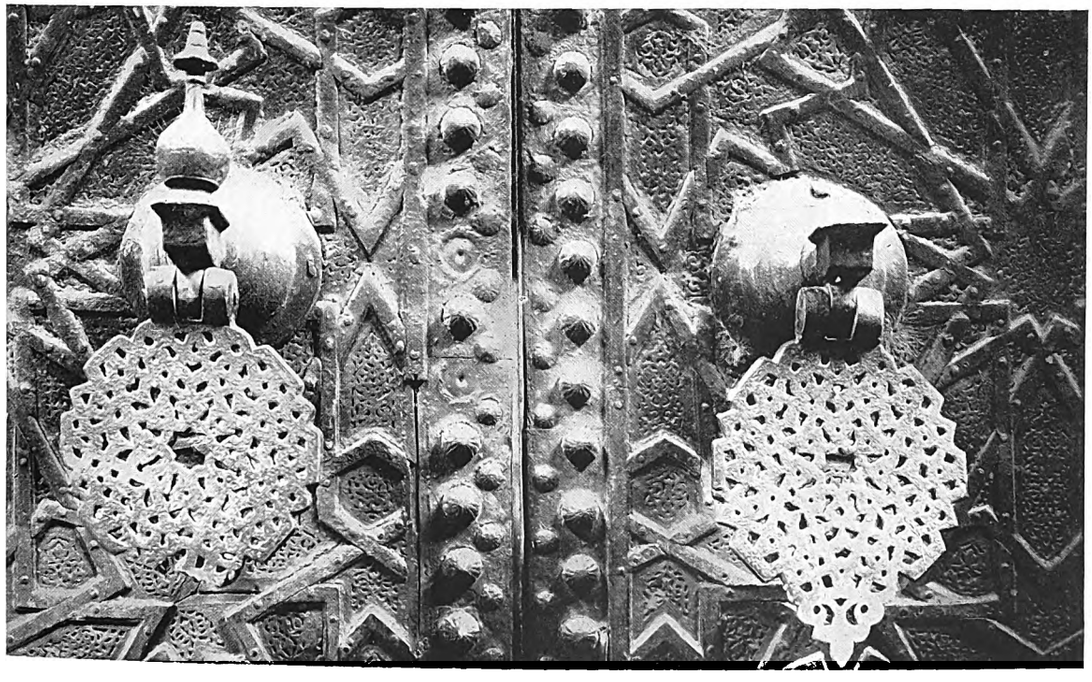


A—Madrassa of Sultan Hassan, Cairo. Frieze. Kufic inscription ? (Photo : Creswell)



B—Mdersa Bouananîya, Fez. Detail of wood and stucco work

C—Mdersa Bouananîya, Fez. Capital of column in Sanctuary



D—Mdersa Ech Cherratîn, Fez. Detail of bronze-panelled door

Plate II. Madrassas and Mdersas

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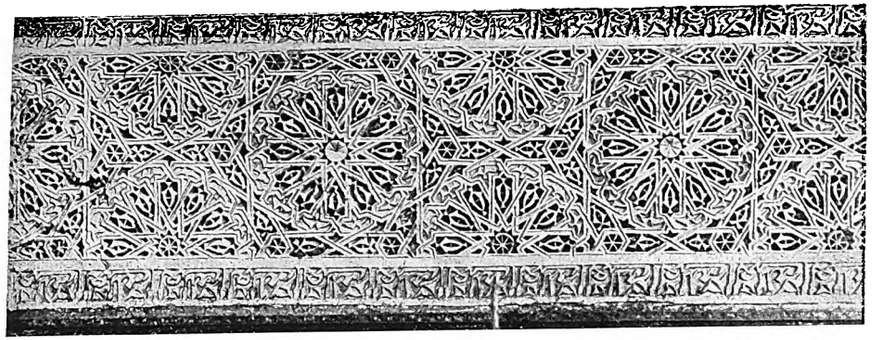

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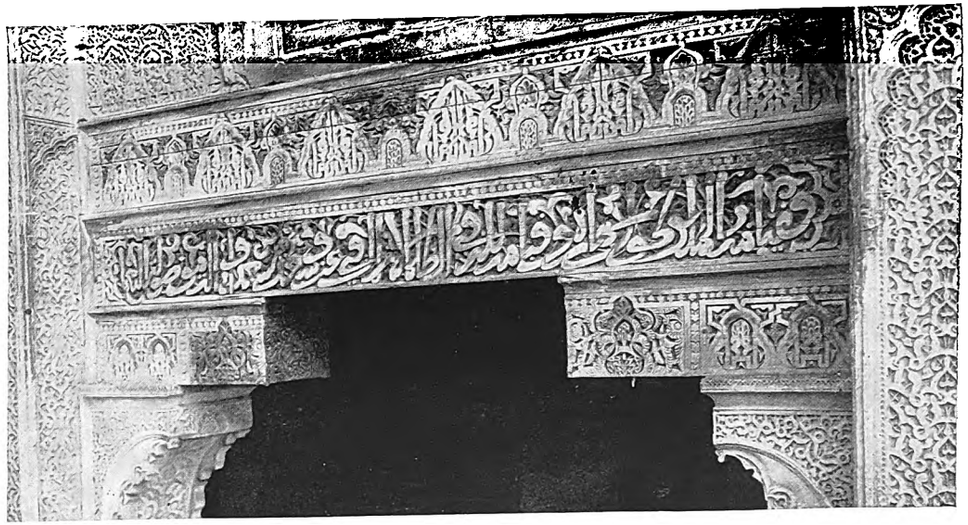

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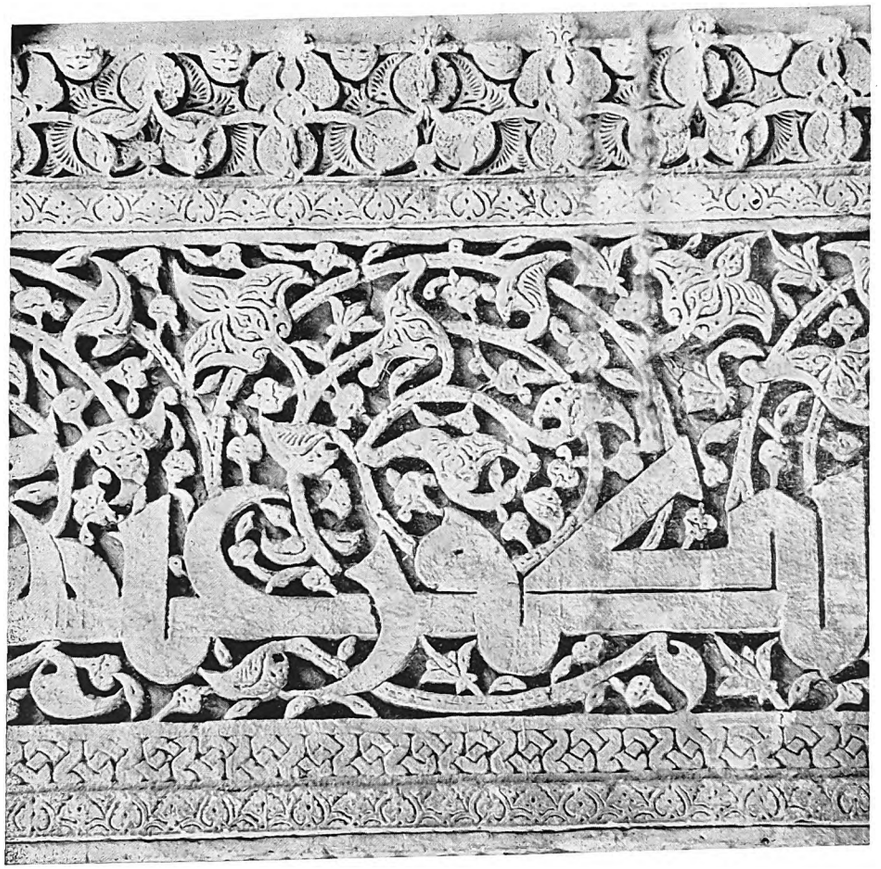

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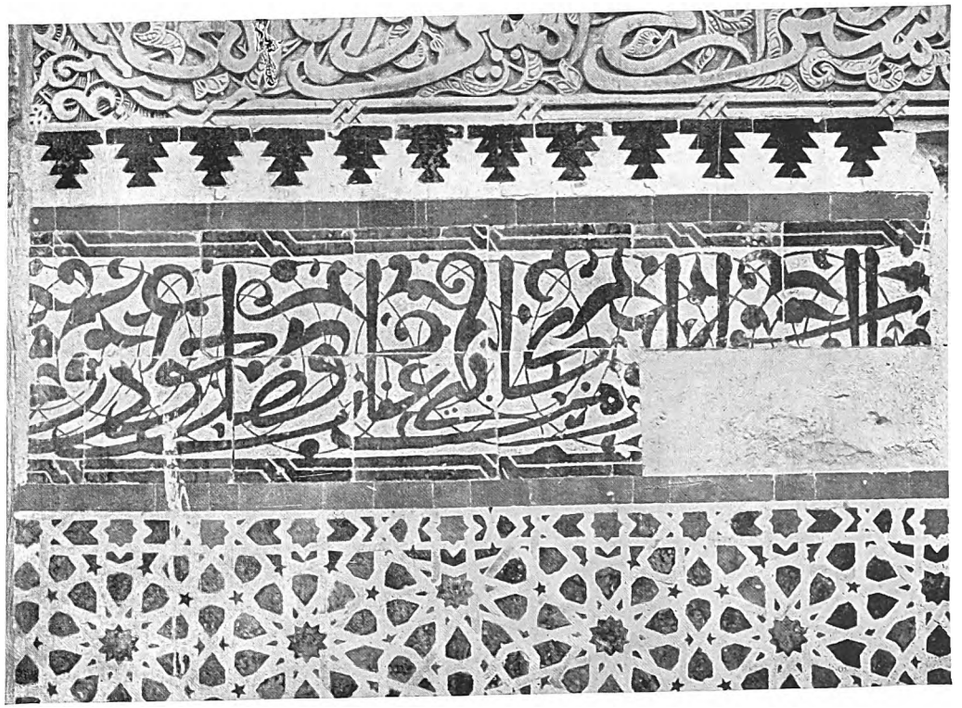

D

A—Mdersa Ech Cherratîn, Fez. Detail of stucco work; *B*—Mdersa Bouananîya, Fez. Carved wood lintel; *C*—Madrassa of Sultan Hassan, Cairo. Detail of stucco frieze. *D*—Mdersa Bouananîya, Fez. Faïence decoration and inscription

Plate III. Madrassas and Mdersas

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founded in 1242, it was planned so as to accommodate all four rites.

The best known—and with reason, on account of its extraordinary beauty—of all the Cairene madrassas is that of Sultan Hassan, above-mentioned, which was also built for the four rites; this was the cause which gave to its plan a cruciform shape, to which many archæologists ascribed a Christian origin until K. A. C. Creswell published in 1922 his masterly essay on the subject,* proving that the earlier madrassas were not cruciform in plan and that the design arose in Egypt merely for convenience. His theories were strengthened by the present knowledge of Moorish mdersas, which all belong to one rite only, the Malikite. The Malikite rite was imported into the Maghreb by a disciple of Mâlik, Abu Abdullah ibn Qassim, who spread his master's doctrines all over North Africa west of Sollum, where they prevail to this day. The teaching at Fez, however, seems to have been given for preference in the great congregational mosque el Qaruiyin, while the buildings called mdersas or schools were chiefly used for the housing of students who had come from distant provinces, each mdersa being monopolized by one or two particular tribes. But, though the greater part of the building was given up to sleeping accommodation, every mdersa had a sanctuary and a few even had a minaret and a *minbar* or pulpit, thus showing a greater resemblance to Egyptian madrassas. They were not, as in Cairo, adjoining the tomb of the founder, and, as a rule, did not bear his name. An exception to this rule is the most important of Fez mdersas, that called Bouananîya (1350-1357) after its founder, Prince Abû Inân, who also built one at Meknes. Almost therefore a royal mosque, it may most worthily be compared with that of Sultan Hassan, practically of the same date (1356). On both monuments the princely builders lavished all the artistic resources at their disposal, the differences coming from the fashions which obtained in the two countries in building features and materials. Abstraction must, of course, be made of the great difference in size, the madrassa of Sultan Hassan being one of the largest mosques in the world. Its present use is very much like that of the Fez mdersa, for its innumerable student cells are occupied by undergraduates of the University of el Azhar, and actual teaching no longer takes place in its four school-rooms.

The monumental porch, highly decorated vestibule, accommodation for students, separate class-rooms and impressive corridors leading to the *sahn* or courtyard, everything points to a similarity of purpose and, as we meditate on the religious force which caused such schools to be built for the propagation of its doctrines, we can but join in the Moslem *Alhamdulillah*, Glory be to God! that so much beauty should have been produced and preserved for later generations.

* *The Origin of the Cruciform plan of Cairene Madrasas*, by K. A. C. Creswell (exhibit du Bulletin de l'Institut Français d'Archéologie Oriental, t. XXI).

PICTURES BY PARRI SPINELLI

BY OSVALD SIRÉN

IT is indeed a false notion that the American collections are made up simply of great masterpieces or of well classified works by famous artists and that they consequently offer little or no material for the student who is trying to reconstruct the œuvre of minor men. All kinds of pictures have in later years found their way to America, particularly early Italians, which, as a matter fact, are being imported in greater quantities than the collectors are willing to absorb. Some of the more recent auction sales in New York have demonstrated that pretty clearly. It thus happens that the student of early Italian art may have just as many surprises in New York or in Philadelphia as in London or Paris, where this kind of art is daily becoming more scarce.

During a recent visit to America, I had several such surprises in connexion with pictures by early Italian masters which would merit a closer discussion for the benefit of other students. At the present moment, however, I propose to limit myself to a few remarks about one particular picture, the importance of which as a historical document is considerable, although its purely artistic merits are of a rather humble kind.

The picture was shown to me through the kindness of Mr. E. A. Bye, the curator of paintings in the Pennsylvania Museum, Philadelphia, where it had been deposited by a private owner. It had no attribution, and there were no indications as to when and whence it had been imported. It emerged, so to speak, out of the unknown, with no pretensions and no letters of introduction, but nevertheless as an old friend, it was easily recognizable, thanks to its quite definite stylistic characteristics. And to me it assumed, at once, a special interest, because it shed some new light on a problem that has occupied me at various periods in the past; it gave me the impetus to reconsider a whole series of pictures some of which I had previously

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published in a different environment.

The picture in question is a small Gothic *Madonna,* on panel of the usual type with big sculptured leaves on the arch of the frame, reproduced on PLATE I, B. The side columns which, no doubt, were carved in spirals, are now missing. Otherwise it is well preserved. The Madonna is seated on a mass of clouds, offering her breast to the Child whom she is holding with both hands. She is attended by two adoring angels, two youthful maiden saints—probably St. Catherine and St. Dorothy—and two old men, St. Nicholas and St. Francis. Below the Madonna, on the brocade carpet, is placed a golden vase with some flowers. The composition is not unlike many others of that same period, yet at the same time it is distinguished by an uncommonly soft and harmonious flow of line. The upper figures curve in perfect harmony with the long lines of the arch and the lower ones, particularly that of St. Francis, tend to curve in an opposite direction. There is a continuous movement through the rising lines of these two rows of figures, a flowing rhythm which bears witness to the hand of a very sensitive master. The figures themselves are extremely tall, with long, thin faces, short arms and small hands, and they acquire a peculiarly sentimental expression by the inclined position of the heads and the drawing of the mouth with turned down corners. They seem to represent a kind of dreamy, lyrical mood rather than an attempt to invest them with the attributes of corporeal existence; the only one that is at all realistic is the bambino, a rather large and clumsy boy, turning eagerly towards the mother's breast.

The very typical late Gothic character of the picture makes it easy to date and to classify in a general way. Such Madonnas were, indeed, the most frequent pictures to be painted in Tuscany during the second and third decades of the fifteenth century, before the stylistic ideas of the Renaissance had taken root among the great mass of minor painters; and the most important representative of this kind of painting in Florence was Lorenzo Monaco. No wonder that his name is so often applied to late Gothic Madonnas, although his authentic œuvre is really quite restricted. We hardly need dwell on the fact that the present picture is not by Lorenzo himself; it is altogether too soft and weak to be by so great a master of rhythmic design, but it certainly belongs to his group; and plainly reveals the influence of Lorenzo.

Who was the painter? The answer is not difficult to find for those who remember two small pictures which used to hang in the Uffizi (they may be there still), representing *St. Catherine* and *St. Francis.* I mention them in my book on Lorenzo Monaco as works by Parri Spinelli, and I think they have been accepted as such by all intelligent students of early Florentine painting. The figures are indeed easy to remember, because of the extreme elongation and swaying movement of the figures, which seem to be in curiously unstable positions. The types of these two figures are exactly the same as those of the angels and saints in the Philadelphia picture; St. Catherine's head is indeed identical with those of the angels. If any further corroboration is needed, it can be found in the short arms, the small hands and the arrangement of the flowing folds of the mantle. The same characteristics may also be observed in the best authenticated works by Parri Spinelli, in Arezzo, such as the *Crucifixion* fresco in San Domenico and the large picture, representing the standing *Virgin protecting the people of Arezzo* under her spreading mantle, painted for the Fraternità della Misericordia, in 1435-37, and now placed in the Pinacoteca of the same town. The tall swaying Virgin in this important picture is —stylistically speaking—simply an enlarged edition of the small saints mentioned above and a somewhat statelier sister of the *Madonna* in the Philadelphia picture.

It is hardly necessary to enter here into a more detailed analysis of Parri Spinelli's works. Their peculiarities of style are uncommonly evident, particularly in the big works, executed towards the end of his life, in Arezzo. The mannerisms of the painter may not be so fully developed in the Philadelphia *Madonna* as in the Arezzo paintings, yet the former corresponds both in spirit and design closely enough with the authenticated works to be accepted without hesitation as one of his own creations. Doubtless, however, it must have been executed some years before the Arezzo paintings, possibly while Parri was still active in Florence. It is extremely like certain works by Bacci di Lorenzo and Lorenzo Monaco, revealing at the same time an influence from Masolino, an influence hardly discernible in the more mannered pictures at Arezzo.

It may be interesting to recall in this connexion what Vasari says about Parri's early artistic evolution; the old historian had a first hand knowledge of the subject, and he wrote the life of his fellow townsman with more care and exactness than most of his other "Lives." Vasari tells us that after the death of Parri's father, Spinello, he was admitted to the bottegha of Lorenzo Ghiberti, "where so many young men were then receiving their training, and as they were then engaged in chasing the gates of San Giovanni (the Baptistry), Parri too, like several others, was set to work at these figures.

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A—St. Catherine, by Parri Spinelli. (Uffizi Gallery)

B—Madonna and Saints, by Parri Spinelli. (Pennsylvania Museum, Philadelphia)

C—St. Francis, by Parri Spinelli. (Uffizi Gallery)

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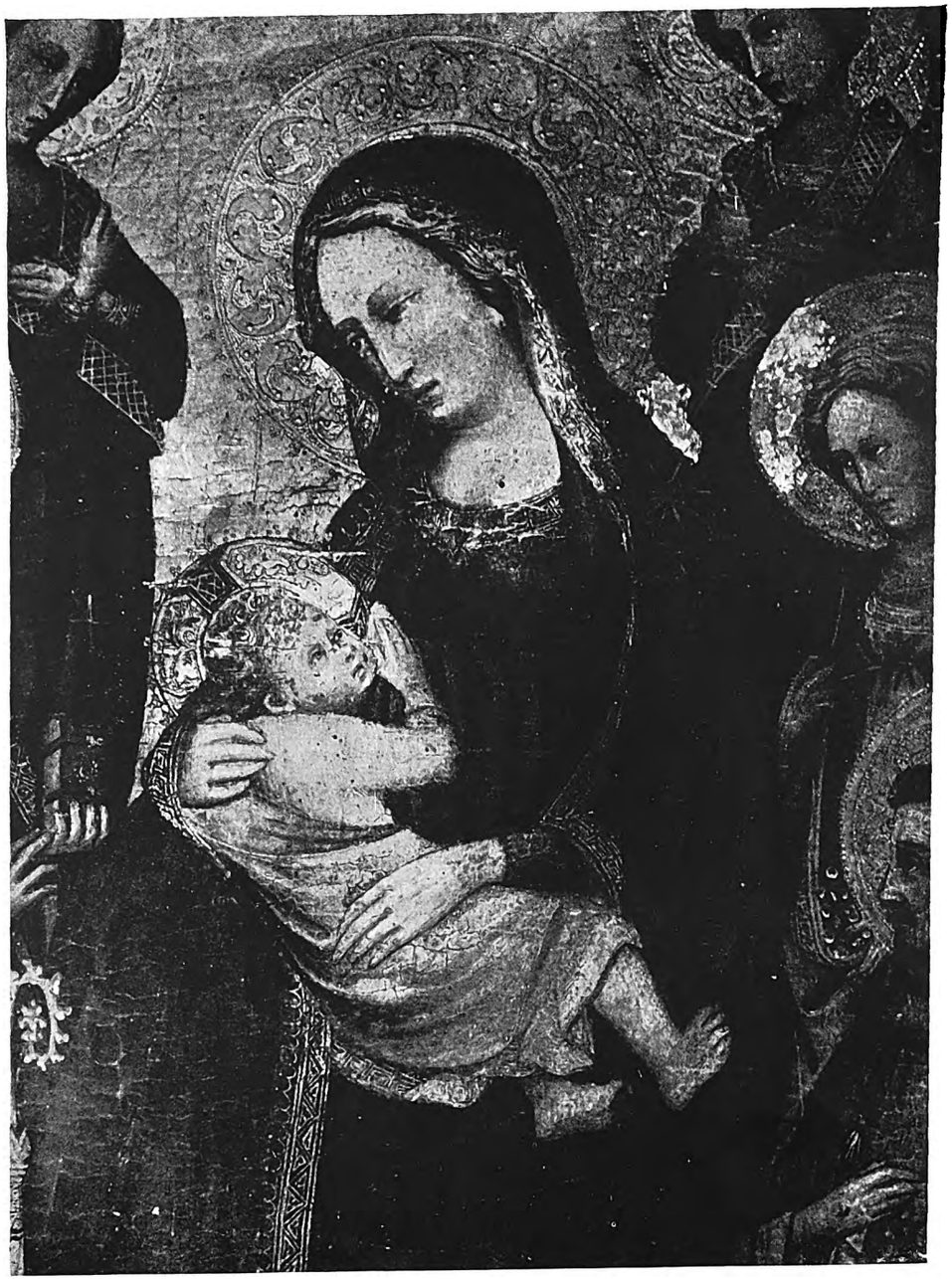
A—Madonna and Child, by Parri Spinelli. (Fitzwilliam Museum, Cambridge)



B—Detail of Plate I, B

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This gave him an opportunity of making the acquaintance of Masolino da Panicale, whose style of drawing attracted him greatly, and whom he imitated in several respects, though doubtless he partly also adopted the manner of Lorenzo degli Angeli. Parri painted figures much longer and slenderer than any of his predecessors, and whereas others at the most gave them a height equal to ten heads, he made them of eleven and sometimes of twelve. Nor were they ungraceful, though lean, but they were invariably bent to one side or the other, because, as Parri himself used to say, they had thus more "bravura." His treatment of the folds was very supple and rich, the garments fell in long folds from the arms right down to the feet."

Vasari's analysis is sound in every respect, as may easily be verified even through our reproductions, although these concern only some of the least mature and least important of the master's products. One might think that there must be a great number of surviving works by Parri, since he started to paint quite early in life and lived up to the age of 66 (he died in 1453), but he seems to have been a very irregular worker, to have had a nervous temperament and to have been hampered at times by serious illness. We know, as a matter of fact, no other pictures by Parri outside of Arezzo than those reproduced here, i.e., the *Madonna* at Philadelphia, the two *Saints* in the Uffizi [PLATE I, A and C], and the *Madonna* [PLATE II, A] in the Fitzwilliam Museum, Cambridge (formerly in the Toscanelli collection, Florence). These, when taken with the paintings in Arezzo, form quite a homogenous series, whereas the pictures by the "Maestro del Bambino Vispo," whom I formerly considered as Parri's *alter ego* during an earlier stage of his career (cf. BURLINGTON MAGAZINE, April, 1914), really form a quite distinct series. The hypothetical reduction of these two painters into a single personality becomes quite impossible after we have made acquaintance with the picture in Philadelphia, which is evidently an early work by the real Parri.

The *Madonna* in the Fitzwilliam Museum, which has remained practically unnoticed, although I published it more than twenty years ago in the local Florentine art review *Rivista d'Arte* (December 1905), is apparently a later creation than the Philadelphia *Madonna*. It is more closely related in style to the paintings in Arezzo, less Florentine in feeling and design, though revealing some influence from Masolino. The Virgin is here represented seated in a low position with the very large and chubby Child on her raised knee; below her, in a kind of predella, are the white-hooded members of a "Confraternità della morte" assembled around the bier of the departed; and on the side walls of the deep recess, in which the Virgin is placed, are four saints, while four angels decorate the inside of the arch. The types of the Virgin and the Child are sufficiently characteristic to enable us to recognize the master, and if we can imagine her standing up, we should recognize her as one of those tall slim figures that we know from the other works by Parri. The small side figures have also the same proportions and the same heavy, flowing draperies, as those of the Misericordia picture in Arezzo. I see no reason to doubt my early attribution of this very individual little picture to Parri Spinelli. Parri was, after all, in spite of a certain nervous inconstancy and fickleness, an artist with a definite temperament and a style of his own which gradually became more and more marked, not to say exaggerated. In his later work, indeed, he developed into a kind of Gothic El Greco, quite unlike any other painter of that period.

When I made the attempt to associate the authentic works by Parri Spinelli with those by the anonymous "Maestro del Bambino Vispo," I used as an intermediary link between the two groups of paintings (which were taken to represent different epochs in the master's activity) certain frescoes [PLATE III, B] which may be seen in the cloister of the Misericordia church at Figline, which lies between Florence and Arezzo (cf. the Plate in my article in THE BURLINGTON MAGAZINE, March, 1914); and these frescoes are certainly executed in a style resembling in many respects that of "il Maestro del Bambino Vispo" as well as that of Parri Spinelli. They are quite characteristic products of the late Gothic mode, executed in a fluent linear manner, the tall, curving figures being covered by abundant draperies which are drawn out in undulating ornamental lobes. A renewed acquaintance with these frescoes has convinced me that they should not be attributed to either of these two masters; they are the works of a third, quite unknown "late Gothic poet of line," a painter who, on the whole, is more closely connected with Parri Spinelli than with the "Maestro del Bambino Vispo." Certain figures in the latter artist's frescoes, such as the kneeling angel with the small organ on his knee, might almost have been painted by Parri. A comparison with Parri's music-making angels in the Pinacoteca in Arezzo is in this respect most illuminating; they may be regarded, as it were, as members of the same family, though perhaps claimed by different fathers [PLATE III, A].

Further researches may lead to the discovery of some other works by the Figline master. At present I know only one *Madonna* that possibly

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may be his, a large picture which I saw some twenty-three years ago in Munich, but which I have since lost track of. But as I possess a photograph of this interesting *Madonna* I can offer a reproduction which may serve instead of a further description [PLATE III, c]. The stylistic characteristics of the picture are obvious, and its relation to Parri Spinelli's works quite striking, yet I do not think that it was painted by Parri himself, but rather by a contemporary who was working along the same lines and under similar influences as Spinelli's son. The same Virgin may be observed in the *Annunciation* fresco at Figline. Who was this pseudo-Parri? Was he another Aretine painter, though of a less famous family than Parri, or was he one of the many monks who at this epoch were active in decorating the cloisters and producing Madonnas in the traditional style? The questions must be left open until we find more works by him which may afford a safer clue to his artistic origin and importance.

INGRES

BY CLIVE BELL

IN 1867 Ingres had outlived by four years the one rival he seems ever to have taken seriously. Not that Monsieur Ingres would have dreamed of comparing a romantic upstart's pictures, or those of any other living painter for that matter, with his own; it was the manifest, and manifestly increasing, influence of this subversive young man that disquieted, that, as his biographers are fond of recording, " fit bondir " M. Ingres. For to Ingres, born in 1780, Delacroix, born in 1798, must have seemed always representative of that younger generation which knocks so rudely and so unnecessarily at the door. Ingres was of the Empire, Delacroix of the Restoration; the gulf is as wide as that between the age of Whistler and " artistry " and the age of Cézanne and " sincerity "—I put both words between inverted commas because both have become purely symbolic. But Delacroix was dead. And so, about the year 1867—the year in which Ingres died—fell one of those classic periods of superficial calm below which grumble and gather calamities and innovations. Courbet had ceased to vex almost; he was hard on fifty, and was settling down to a style which, though always deplorable, was becoming familiar. Dusk was falling—so the best people hoped—on the ninth day of wonder at his one apparently effective pupil: for Manet, who in '65 was *plus connu que Garibaldi,* two years later, Zola notwithstanding, was ceasing to be a portent—so they hoped at least. Of the Impressionists no one had heard; no one did hear much of them till 1874: for years they were known as " the school of 1874." Monsieur Ingres could depart in peace. If by ill luck some distressing object, a Monet say, a Renoir or a Rubens, offended his eyes, M. Ingres could do what that delightful biographer of his, Amaury-Duval, informs us he was in the habit of doing: M. Ingres could " détourner la tête."

Jean - Auguste - Dominique Ingres who, throughout the greater part of the nineteenth century, stood—in the imaginations of the young and ardent at all events—for " the school " was not cast for the part by Nature. It was Circumstance acting on a peppery temper that made him grand Inquisitor of an outworn religion. Before his first visit to Italy, in 1806, he was reckoned a revolutionary and consorted with that famous band of Penseurs, Primitifs or Pre-Phidians, as they indiscriminately called themselves, notorious in the unfavourable climate of Paris for sporting what they were pleased to consider Homeric attire, as well as for their iconoclastic opinions. Some of these, however, were not so foolish; for instance, they held that Phidias was a master of the decadence and that the great period of Greek sculpture ended with the sixth century. Winckelmann and David, said les Primitifs, did well in crying " back to the ancients " but ill in not going all the way. And if they considered stupid and worthless the Roman sculpture by which David set such store, who to-day will gainsay them? The sect came to a bad end in 1805, when, after attempting, under the leadership of the dancer Mouron, to set fire to a tree in the manner of Ossian's heroes, they were taken into custody by the police. Condemned to cut their hair and change their clothes, they never recovered the metamorphosis. Soap and water were fatal to their prestige. But if as Delécluse pretends (*David, son école et son temps,* p. 82) their chief and founder, Maurice Quaï did really invent the word " rococo " they have not failed to leave a mark on history.

Meanwhile Ingres was off to Italy, where he fell in love at first sight with Giotto, Fra Angelico and Masaccio, and copied Benozzo Gozzoli. His earliest Italian passion, you observe, was for the primitives. And for works of art, for painting and music at any rate, his passion was violent.[1] For human beings there was not much to spare, it seems. With his first

[1] Amaury-Duval, who tells us that he looked like a solid bourgeois, adds that a work of art could illuminate his countenance amazingly—could illuminate it with joy or rage.

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A—Two Music-making Angels, by Parri Spinelli. Fresco (Pinacoteca, Arezzo)

B—Music-making Angel, by the Figline Master (Misericordia Church, Figline)

C—Madonna Enthroned, by the Figline Master. (Formerly in Private Collection, Munich)

III. Pictures by Parri Spinelli

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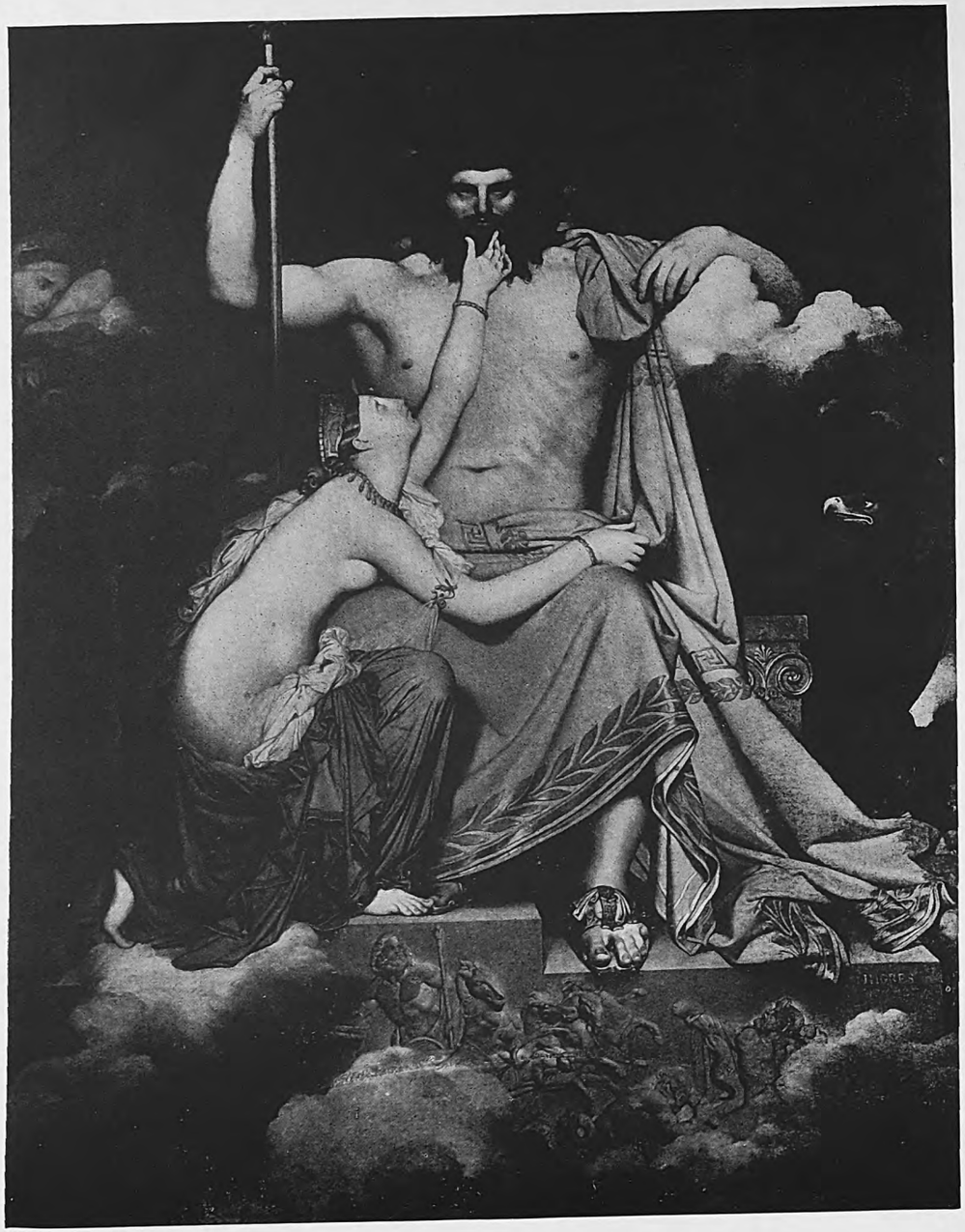
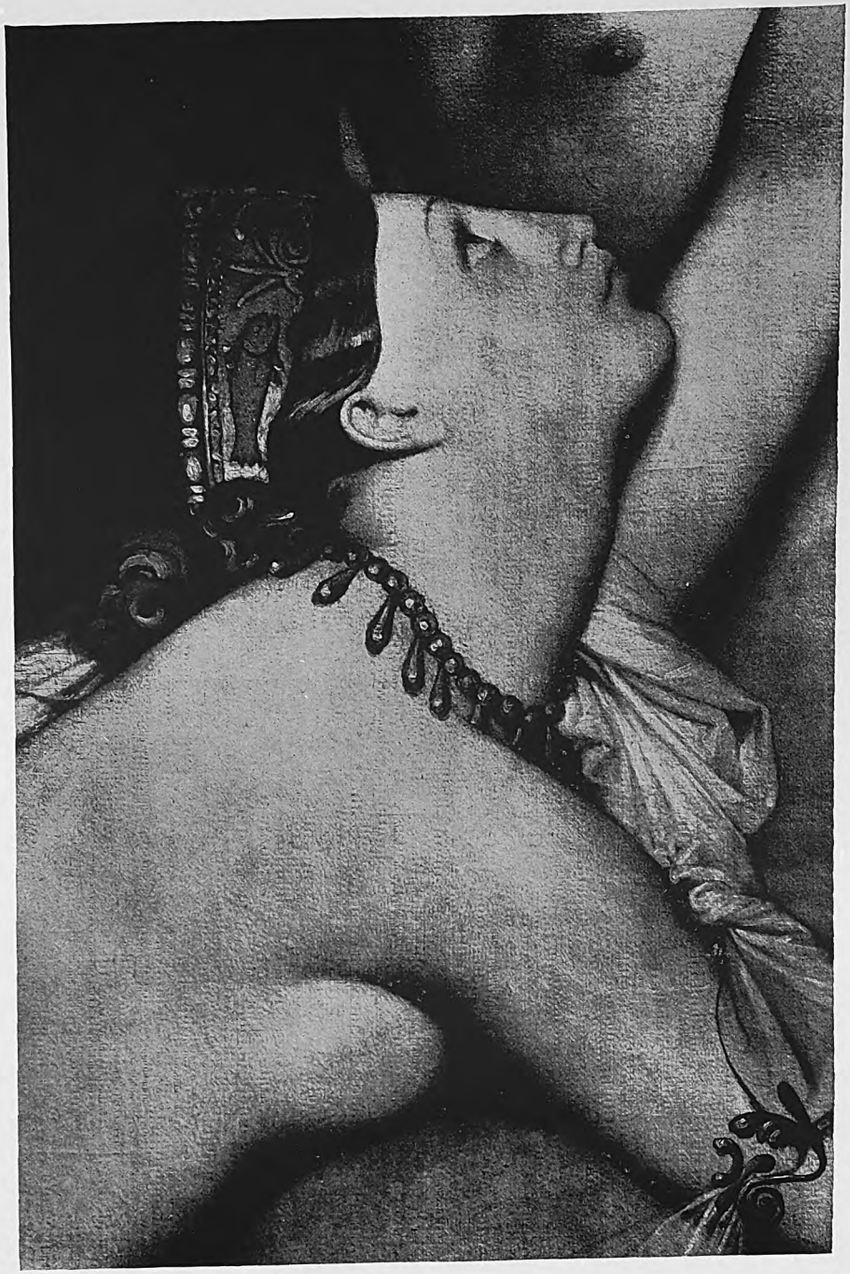


A—Jupiter and Thétis (1811), by Ingres. (Aix-en-Provence)



B—Detail of Plate A

Plate I. Ingres

lady-love he broke on the eve of his first Italian expedition. Indeed, it was at the farewell visit itself that " la jeune personne "—so he told Amaury-Duval—" contraria mes idées en peinture et me tint tête." That was enough for M. Ingres. The young lady who was to become the first Madame Ingres he had never seen before she was sent out to him in Rome—for all the world as though he had been a missionary in China. Ingres could feel passion for a woman only when he contemplated her as form. Of his sensuality much has been said by the critics, and not too much. His nude female figures betray it incessantly. But this is not passion; it is not goût even. It is the crude sensuality, the hearty appetite, of a great, eupeptic bourgeois. Remark how his desire goes out to the heavy, hareem type. His is sensuality untouched with sentiment, untinged with that intellectuality even which may give a twist of perversity to lust but which alone can convert mere lust into something sharp and exquisite. Ingres was no Cosimo Tura.

After the primitives came Raphael; but Ingres did not at once forget his earlier loves. And from the primitives he borrowed a certain stiffness of execution which he is said to have applied especially when treating mediæval subjects (e.g., " *L'Entrée de Charles VII,*" " *Françoise de Rimini* "). Here is " local colour " with a vengeance; and perhaps this peculiarity more than anything else was what made the Romantics at one moment claim him for their own. Certainly in early days he was regarded as an enemy of the school and by the school duly anathematized; few of the classical insults hurled at the greatest of his successors, at Delacroix, Courbet, Manet, Cézanne, Matisse, were denied him. He was subversive, anarchical, a botcher, a vulgarian, a fool; and of course, he could not draw. The *portrait of Mlle. Rivière* in the Louvre (which I am glad to say he always reckoned one of his masterpieces) was a *chinoiserie*; the Pourtalès *Odalisque,* a bad imitation of an Indian miniature. Or were not his masters those old duffers who limned the figures in the missals? Anyhow, a child could do better. Official respectability, you perceive, only adored its god when it had failed to smother him. And perhaps outraged respectability has more method and consistency in its imbecility than we allow. After all, originality is the original sin, conviction is always the enemy. " L'Ecole," said Ingres, " est un endroit de perdition "; the remark smacks rather of rebellious Impressionism, does it not? Or, again, that exclamation of his before the early work of a favourite pupil: " Ah, mon cher, conservez toujours cette bienheureuse naïveté." One could almost fancy oneself transported to early Post-Impressionist days.

Ingres worshipped Raphael this side idolatry, something beyond maybe. To hear M. Thiers discoursing on " the Urbinate " not only le faisait bondir but gave him a sleepless night. For Mozart he could think of no higher praise than to call him " the second Raphael." But he was not going to call himself an imitator, nor was he.[2] Only in the early nineteenth century, pictures were not allowed to be like themselves; they had to be like something else, and Ingres said his were like, not Raphael's, but Nature. Ingres would be a realist. You may stare: listen to Amaury-Duval describing his first visit to the Master's studio in 1825: "Élévé par une mère qui avait fait de la peinture sous la direction de Girodet, l'école de David, je l'ai dit, était pour moi le dernier mot du grand art . . . . . et voilà que tout à coup je me trouvais en présence de peintures réalistes." Yes, Ingres claimed to copy exactly what he saw. And by comparison with the pictures of David's tame manikins his were realistic almost. To classical sculpture he looked very little for inspiration, and he did look to nature —to such parts of nature, be it understood, as he was pleased to consider beautiful. From what he did not consider beautiful M. Ingres détourna la tête; invoking sometimes the good offices of Madame, who, in Italy, passing those insistent mutilated beggars (*Guardi signora! Guardi!*) made it her business to fling a rug over the master's head. With advantage, perhaps, Ingres might have pondered that saying of Constable's: " Never have I seen in Nature anything ugly."

For some years Ingres chose to consider himself a realist; and when critics pointed out how much he idealized—in other words distorted—(and if you would realize just how much he did distort look at the neck of Thetis in that memorable picture at Aix-en-Provence, painted in 1811)[3] he was furious. To him " idealization " meant reducing truth to a truism and eliminating character, and a power of characterization was one of the things on which M. Ingres prided himself. Not without reason altogether; for of the many respects in which he differs from David a more intimate sense of the model is not the least. David, when he was not painting a portrait, did tend to reduce what he saw to a scheme of Græco-Roman clichés; whereas Ingres, like Raphael, could on occasion respond

[2] Thiers, as is well known, had a mania for copies of which he formed a horrible collection, which the *communards* in a moment of lucidity destroyed. When Ingres went to Rome as director of the school, Thiers proposed that he should abandon original work and make copies of the Raphaels. This impertinent suggestion might have led to interesting results.

[3] The picture is dated 1811. Amaury-Duval says 1805—the master's most Davidian period—but that is too good to be true.

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directly to the motif. Abstract though he appears, and is, compared with his great successors, he is by no means insensible to external reality. But the grand, the thrilling quality, which Ingres shares with Raphael is the power of rendering the content of form by sheer sensibility of contour. David doubtless approved; contours being amongst the rare things of which David could approve heartily. Only, unfortunately, the admirable man lacked the genius to practise what he would willingly have preached. That genius, that breathless sensibility, Raphael possessed in the highest degree. And Ingres was his descendant. These two by the incredible intensity of their sensibility have made line perform the last miracle of expression; and I hardly know what other, though I have not forgotten Holbein, is worthy to be of their company.

Ingres was, of course, no more a Realist than a Romantic. Neither was he of the stuff of which disciples are made. He was a great original artist, and could not therefore take his place neatly in any school, least of all in that peculiarly narrow and conventional one over which the citizen David presided. As, about the year 1820, it seemd to follow that anyone who was not sheepishly of the school must be a Romantic, as a Romantic Ingres was hailed. In the salon of 1824—the famous salon des Anglais—he exhibited a picture which he had painted in Florence where he had been sulking under a sense of official neglect, *Le Vœu de Louis XIII*. To us it is a masterpiece patently of the school, by the chief of the school. If not precisely by a pupil of David, it is manifestly by David's successor. To us this is obvious because, what to contemporaries seemed essential in the classical-romantic squabble being now where Gautier's red waistcoat is, we look at the painting of the picture, and the painting is severely classical. The young romantics looked elsewhere; they looked at the subject and saw that it might have come straight out of an historical novel by Sir Walter Scott. Ingres, cried the ravished red-waistcoats, is one of us, we always knew he was. Imagine their fury, when, a year or two later, he produced "*L'Apothéose d'Homère*," first excluding from Parnassus the divine Shakespeare entirely, then treating him *de haut en bas*, cutting him down the middle to be exact. It was a wretched picture, too, which may account for the fact that from thenceforth by the old gang, by respectable officialdom and by the general public, Ingres was recognized leader of the school.

Here begins the apotheosis. For forty years M. Ingres is the officially and generally recognized glory of French art: his prestige is boundless. At the great exhibition of 1859 he refused to admit the work of any other painter into a room with his own. And sure enough the government gave him a room to himself. Anatole France—he recalls the event in those pretty recollections of his nonage—had just taken his stall in a crowded theatre when he observed advancing down the gangway an old gentleman who forestalled any gesture of voluntary civility with the single and simple remark, "c'est Monsieur Ingres." M. Ingres had, of course, a right to any seat in the house that took his fancy, and Anatole France being young and well placed had the privilege of surrendering his. Almost as incredible as his prestige were his manners. Not Johnson himself was more grossly overbearing. Maxime du Camp's tale of the luckless hostess who tried to reconcile the old tyrant with Delacroix is too well known to be retold at length. Suffice it to relate that, after an uneasy meal, the ladies having left, M. Ingres bore down on the peaceable romantic, who was gossiping with his friends before the fire, spluttering indignantly, "La ligne, Monsieur; la ligne c'est la probité; c'est l'honneur même"; and, having emptied his coffee cup over his own white waistcoat, stumped out of the house. Sometimes, however, his rages were more excusable. At Rome Ingres —who, facetious anecdotes to the contrary notwithstanding, appears to have been a capable musician—had often in quartettes played second fiddle to Paganinni. But since Roman days Paganinni had picked up those deplorable tricks of virtuosity which are said to have made his renderings of the masters a disgrace to music; and of these, when he came to play in Paris, M. Ingres, it seems, had not heard. On the contrary, with nothing but the pleasantest expectations, he trotted off to the concert, where he endured in silence the intolerably brilliant perversions of his two prime favourites, Mozart and Beethoven. But when all was over M. Ingres was not content merely to détourner la tête. Keeping his hands clenched firmly behind his back, he greeted the astonished instrumentalist advancing to embrace his old acquaintance with this perhaps unnecessarily emphatic denial, "Monsieur, je ne vous connais pas."

Though Ingres was for more than forty years undisputed chief of the school, he was not by conviction a neo-classicist. Raphael was the God of his idolatry; to the Greeks and the Romans he piously burnt incense. To him the school stood not so much for neo-classicism as for constituted authority. If he loved the Institut it was because he detested anarchy. But, indeed, the Institut he did not love; he loved Raphael and Mozart and them he loved furiously. Yet his hate was more furious still. His fantastic admiration for Flandrin is really

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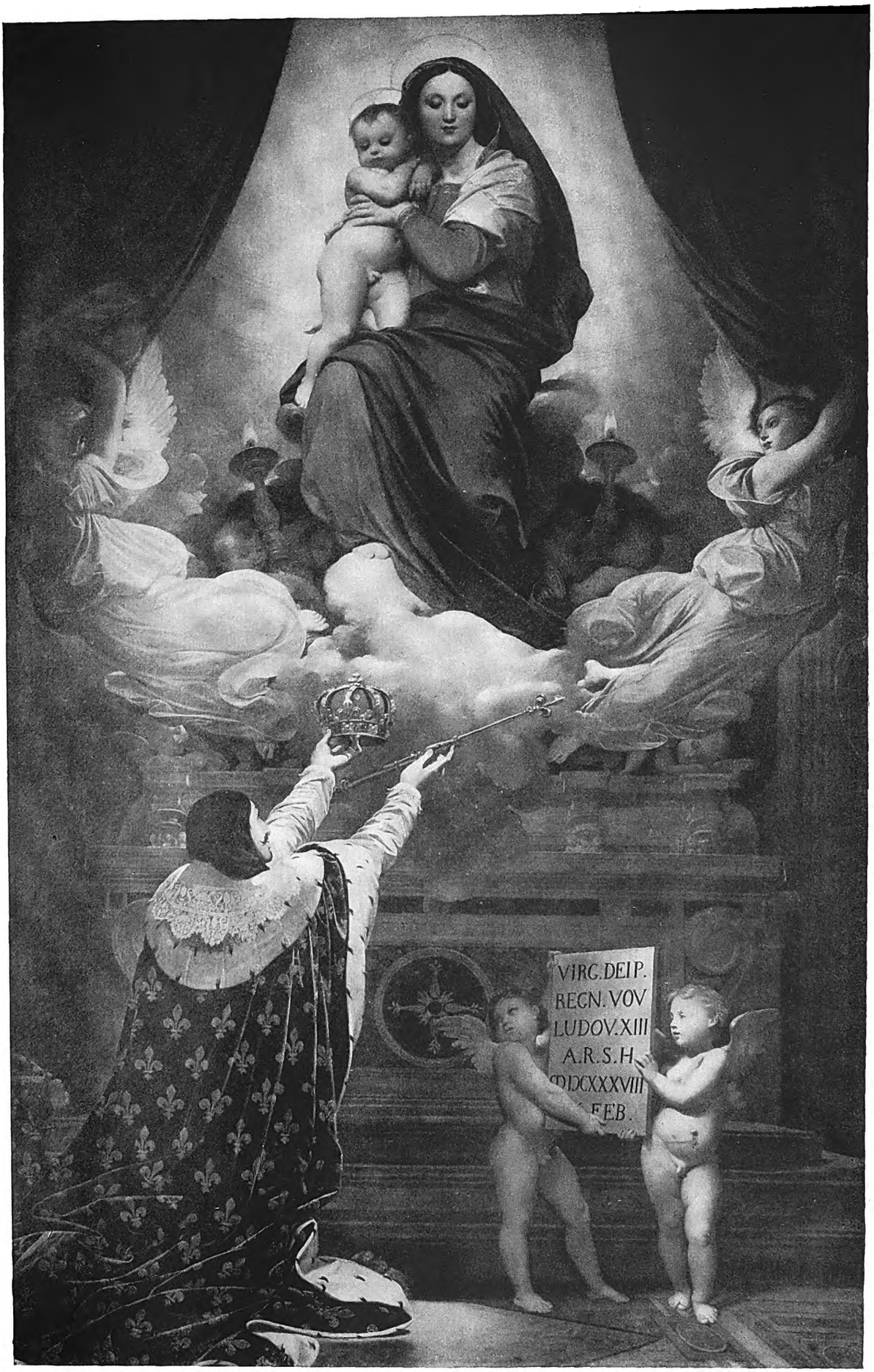

Le Vœu de Louis XIII (1824), by Ingres (Mantanban)

Plate II. Ingres

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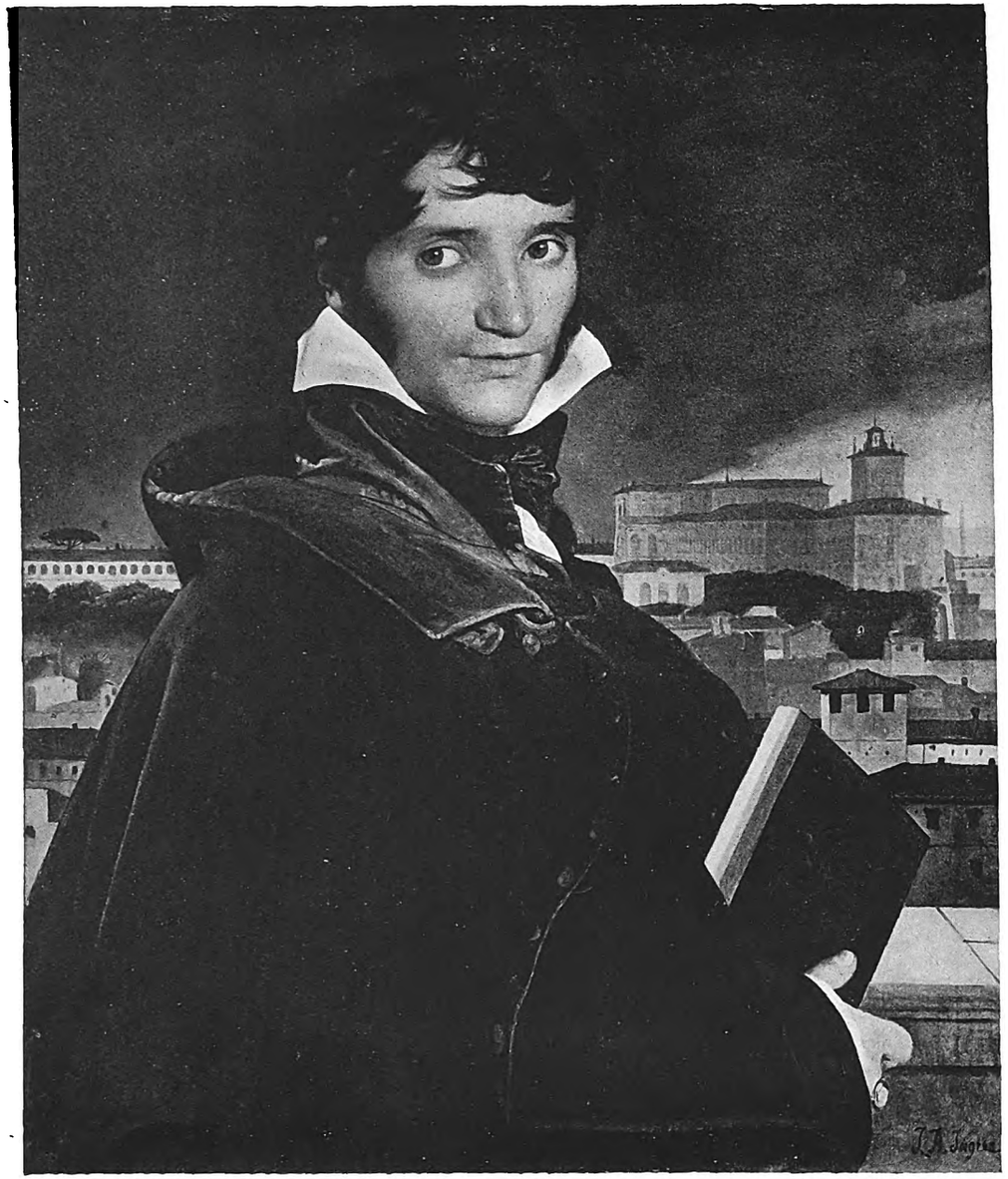

A—Portrait du peintre Granet (1807), by Ingres. (Aix-en-Provence)

B—Portrait de Mme. D'Haussonville (1845), by Ingres. (M. le Comte D'Haussonville)

Plate III. Ingres

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the expression of a frenzied rage against Delacroix. All that lay outside his very limited range of sympathy he considered personally offensive. All that was not for him was against him; and all that was against him was not only ugly but vile. Wherever he saw what displeased him he saw malice prepense; and to the end of his days it was a standing grievance that, in order to reach the Raphaels in the Louvre, he had to pass by Rubens. He was the ideal party man.

Painting apart, he was neither clever nor well educated. Of those classical authors he was so fond of using bludgeonwise to belabour all who painted or wrote or thought or felt in any way differently from himself, M. Ingres knew nothing. He had neither Latin nor Greek; and the inscriptions with which he made such impressive play he copied unintelligently stroke by stroke. He was a bourgeois of genius. The genius remains for the delight and admiration of all who care or ever shall care seriously for painting; while the bourgeois stood reassuringly under the July monarchy and second empire for the French school. That solid middle class, which was creating a new world and taming the latent forces of the earth, with its half-baked culture and holiday interest in things of the mind—always provided those things were neither disquieting nor subversive—found in M. Ingres, at once great painter and friend of order, a worthy representative of an indispensable department of state—the fine arts. And M. Ingres, in return, made impressive and significant portraits of these formidable men who were willing to overlook the fact that he was an artist in consideration of the fact that he was a pillar of society.

So in 1867, when he died full of years and honour, Ingres had not outlived his age. Society it seemed would go on growing richer along familiar lines while Bonapartes of dubious authenticity sat firmly on the throne. And if clever, disaffected meddlers presumed to opine that the new industrial proletariat was restive and M. Bismarck ambitious, Ingres was not the man to heed such idle gossip. In painting, the followers of Delacroix and odious M. Courbet notwithstanding, the signs of dissolution were not conspicuous. Innumerable conventions were still universally accepted; there were vast tracts of common ground. Everyone still believed, or believed he believed, in normal vision: in argument almost everyone would have acknowledged the importance of literary interest and associated ideas: everyone wished to show his pictures in the salon. That explosion of conscious individualism, that appeal to science and to a private sense of beauty, that claim for every artist to see and feel for himself, which was to culminate in pure æstheticism, though in the air, were not triumphant yet. M. Ingres departed in comparative peace from a superficially tidy world unvexed by nightmares of war or Impressionism.

"The epoch ends, the world is still.
The age has talk'd and work'd its fill—
The famous orators have done,
The famous poets dead and gone,
The famous men of war have fought,
The famous speculators thought,
The famous players, sculptors, wrought,
The famous painters fill'd their wall
The famous critics judged it all."

The next fifty years M. Ingres would not have enjoyed. However much he might have bounded or averted his gaze, life would have gone on and life would have infuriated him. Yet were the old tyrant alive to-day, when exhibitions "From Ingres to Picasso" are the commonest things in Paris and not unknown in London, he might, were he not too cross or stupid to notice it, find matter for consolation For forty years after his death the best painters, even Cézanne, even Seurat, tended to keep far closer to the fact than he would have considered decent. They constructed their pictures out of what struck their eyes. In the strict sense of the term they were sensationalists. Now, though by comparison with David, Ingres kept close to the fact and respected nature, by comparison with the Impressionists he is as abstract as Poussin. What he saw was for him a starting point where he seldom lingered to quarry what was to be most precious in his content. He elaborated, he embellished, he ennobled; and this he did, not by sensation reacting to observation, but acording to plan by intellectual processes. Compared with Renoir he is a master of abstraction. Wherefore in such a collection as M. Paul Rosenberg recently brought over from Paris, Ingres and Picasso manifestly join hands across half a century of Impressionism. Both, no doubt, start from an emotion or sensation, but both, leaving behind the original stimulus, hurry forward to a more or less abstract conception. And, to obtain their effect, both depend on the flawlessness of that conception and their genius for rendering it in line. The Frenchman, with his strong sensuality, may be less abstract than the Spaniard with his dash of sentimentality. Neverthless it is Ingres that Picasso succeeds in the line of abstract painters. Whether the rising generation will attempt to exploit Picasso's discoveries, or will prefer to cultivate that rich territory bequeathed by Delacroix, Corot and the Impressionists, remains to be seen; but should the impulse towards abstraction predominate it is to be hoped that the ghost of Ingres will not be too grumpy to smile.

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WHO ENGRAVED PATINIER'S PORTRAIT AFTER DURER?

BY CAMPBELL DODGSON

MUCH uncertainty prevails about the engraved portrait of Joachim Patinier after Dürer (head and shoulders, three-quarter face to the right, wearing a fur cap, signed at the top on the left with Dürer's monogram and the date 1521) which Bartsch alone (VII, 115, 108) attributes to Dürer himself. The question of the engraver is discussed at some length by Heller (p. 910, No. 274), who quotes Van Mander's authority for attributing the portrait to Cort. This attribution is accepted in the more superficial account of the engraving given by Passavant (P.-G. III, 156, 108). But the opinion of these two writers is a little discredited by the fact that they both treat Van Mander, whose "Schilder-Boeck" appeared in 1604, as if he were a more original authority than Lampsonius, whose verses accompanying the "Pictorum aliquot celebrium Germaniæ inferioris effigies," a series twenty-three in number, not twenty-four as Heller says, were printed at Antwerp by the widow of Hieronymus Cock in 1572. The Dutch verses quoted by Van Mander are clearly only a translation of the Latin verses of Lampsonius, printed thirty-two years before. And why does every writer assume that when Van Mander and Lampsonius, or as I should prefer to say Lampsonius and Van Mander, speak of the portrait engraved by Cort, they are referring to the portrait which we call "B. 108"? When Lampsonius prints immediately under an engraved portrait of Patinier a set of verses referring to an engraved portrait of Patinier, it is surely more natural to suppose that the verses refer to *this* portrait, rather than another. But *this* portrait (H. 2513) is a copy, smaller but extended so as to include the arms and hands, of B. 108 (H. 2512). If then we are to take Lampsonius literally we must suppose that this very copy (H. 2513) is by Cort. In that case, the question who engraved the original—for there is not the least doubt that B. 108, a far superior engraving, is the original—remains open. I thought for a moment that I had found the answer to the question. The impression of B. 108 reproduced by Veth and Muller in "Albrecht Dürer's Niederländische Reise," 1918, Bd. I., Pl. LVI, bears in the upper right-hand corner the inscription EGID. SAD, while the margin below (wanting in the British Museum impression, but fully preserved and blank in that of Berlin) shows traces of a long inscription so obliterated as to be now illegible. This seemed to be a hitherto unrecorded state, and I was beginning to make enquiries for yet another state in which the inscription should be present, when an end was put to my research by the receipt of a letter from Amsterdam telling me that the effaced inscription was not engraved but written in brown ink, and that the name of Sadeler was also not engraved, but written in Indian ink. The MS. inscriptions therefore carry no authority, and it is regrettable that Veth and Muller should have reproduced this abnormal impression in the Rijksprentenkabinet, instead of such a normal one as they could have found at Berlin.

Tempting as it is to adopt the attribution to Gillis Sadeler, who engraved much after drawings by Dürer, one can feel no certainty that the person who wrote Sadeler's name on the Amsterdam impression had any authority for doing so. And, to revert to the apparent attribution by Lampsonius of the copy (H.2513) to Cort, it would after all be pedantic to take his words too literally. Seeing that nine of the twenty-three portraits are signed by Wierix, and that no information is given about the engravers of the other thirteen, which are remarkably uniform in style, it is probable that all, including the Patinier (No. 8), are by Wierix, or some other young engraver doing hackwork for Cock at the same time, and that when Lampsonius prints his laudatory verses on Cort's engraving, he means the engraving which has served as pattern for the one actually used, and not this obviously inferior repetition itself. Knowing, as he must have done, the large portrait engraving, in style so greatly superior to that in his own book, he could not have had the face to say *of the latter*: "Quas emulatus lineas se Curtius Nedum præivit ceteros" (in emulating which lines [sc. the lines traced by Dürer "ahena cuspide"] Cort surpassed himself, to say nothing of the other engravers). In other words, he was reproducing in his book by the hand of an anonymous engraver the fine portrait by Cort which he admired, because the original engraving itself was too large for his book, and Cock probably could not have afforded to buy the plate if it were not. Just so a modern publisher and author, acting together, might get a good and large engraving reproduced on a smaller scale by photogravure or some other process, and have the original engraving itself in mind, not the reproduction, in case they had anything to say about it. I therefore, after some hesitation over the conflicting evidence, sum up for Cort.

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WATTEAU AND RUBENS

BY PHILIP HENDY

SINCE the last days of Louis XIV, Rubens has been the foster-father of all great French painting. He has assisted at the birth of every new movement; he has inspired every rebel from Mignard to Cézanne. How nearly he satisfies the Northern ideal is shown by the failure of the two schools which have set themselves consciously against him, those of Le Brun and of David.[1]

The Wallace Collection, therefore, owes homage to him as the father of French painting, while it owes a particular debt to the large series of decorations done by him in honour of Marie de Medici, to adorn the Luxembourg Palace. As the most important of his accessible works, these are the fountain-head for the whole of the French eighteenth century. With their help Boucher constructs his two vast machines: *Le Lever* and *Le Coucher du Soleil.* From them Fragonard derives the eager movement of his *Fontaine d'Amour.* By another Watteau is spurred on to his finest composition in the same collection.

The accompanying illustrations of the detail from Rubens' *Coronation of Marie de Medici* [PLATE A] and Watteau's *Les Charmes de la Vie* [PLATE C], No. 410, make a description of either picture unnecessary. The *Coronation* is one of the Luxembourg series, and it was in the Luxembourg that Watteau, emancipated from St. Nicolas, took up his quarters under the tutelage of Audran; Audran himself was the engraver of Rubens' picture. Notice first the dog attacking the enemy in his hindquarters. He is lifted from Rubens' picture, reversed in Audran's engraving and dumped down in that sense as one of the most delightful motives of Watteau's picture. This poor cur passes from one master to another. Watteau makes use of him again at the end of his life in a convenient corner of *L'Enseigne de Gersaint.* When he is dead, Lancret steals the dog and places him in the very centre of *La Danse dans un Parc* at Potsdam. But the cur does more than prove that Watteau studied Rubens, and even stole his minor motifs (cf. again Rubens' *Meleager and Atalanta* at Munich with Watteau's *Les Amusements Champêtres,* No. 391, at Hertford House), he is a clue to the central figure of the picture. With the knowledge that Watteau knew the *Coronation* by heart, one cannot think that the cavalier with one foot upon the steps of the throne was far from the painter's mind while he worked upon *Les Charmes de la Vie.* Examine the same figure in Audran's engraving and you find him reversed, with the structure of the body emphasized at the expense of the draperies, the attitude more clearly defined. No very great transformation would now be necessary to turn him into the central figure of the Hertford House picture. This player is perhaps the most virile figure in the whole of the painter's *œuvre;* it has a balance and a sense of construction beyond any other of his standing figures, and is found in two other well-known compositions, the little *Pour nous prouver que cette belle,* No. 377, at Hertford House, and *Le Concert* at Potsdam [PLATE D].

Mention of the latter necessitates a quotation from the volume of *Les Classiques de l'Art* upon Watteau:—

> Ce tableau, qui a perdu de sa fraicheur et de son éclat est un premier essai du Concert de Potsdam . . . . l'homme noir de gauche est sans doute de Vleughl.

How much of the original brilliance of the picture is lost to us is not a point which can be proved, but the prime cause of such a loss in the majority of Watteau's pictures is the heavy use of a chiaroscuro which tends to grow over the rest of the picture. In *Les Charmes de la Vie* we have perhaps the nearest approach in his *œuvre* to an open-air effect, and therefore probably the picture least likely to change in its values. The picture has not suffered demonstrably from external damage; all Watteaus have deteriorated, but this is not a singular case.

Nor is the Hertford House picture a first shot for that at Potsdam. Exhumation has recently reversed many legal judgments; let us apply it in a new region. Here it is the witness who is exhumed and he, very obligingly, has unburied himself. In the detail of the bottom right-hand corner of the picture [PLATE B] can easily be perceived, above the shoulder of the negro boy, the ghost of a man lying upon the grass with his right hand flung across his hips. After painting him in, Watteau has thought better of it and covered him up with grass, substituting his group of figures further back upon the horizon. With time he has reappeared upon the lawn.[2] Now this figure belongs to *Le Concert,* which has also the figure of the player, the stool, the musical instruments, and the children with their lap-dog. One picture is a much revised version of the other; is it likely a figure rejected from the earlier version would be included in the later? But comparison of the

[1] Though even David made a superficial use of his portrait technique before the Revolution and Le Brum made more use of his ideas that he was willing to confess.

[2] To his right can also be seen the lady by his side, while over the dog's shoulder the ghost of the little lap-dog in *Le Concert* still crosses the middle distance.

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central figures in each picture should be enough to determine which is the " premier essai " for the other. That in *Les Charmes de la Vie* is surely more emphatic, better proportioned, and more perfectly balanced; the landscape has more reality and a better perspective; the whole mise-en-scêne appears more mature in conception.

Then there is this bar sinister drawn across the origin of the black attendant. Perhaps the Editor of the volume has some information to justify his fathering him upon Vleughels, but until this is brought to light such parentage is not easy to accept. A drawing for him by Watteau's hand has been mentioned in the two last editions of the Wallace Collection catalogue; it is No. 24 in the *Figures de Differents Caractères* of de Julienne, was accepted as Watteau's by de Goncourt (No. 374), and again by Sir Claude Phillips (*Antoine Watteau,* p. 40, note 2). Nor is Vleughels a very likely author for the figure: here is Mariette's judgment on him in the Abécédario " à peine savait il dessiner, il ne peignait guère mieux. Tout le monde n'était pas obligé de savoir qu'il les avait pillées " (ses compositions) " dans l'œuvre des grands maîtres . . . il ne faisait aucune difficulté de copier des morceaux entiers et de les reporter sur ses tableaux : on le trouvait continuellement entouré d'estampes où il fourrageait."

Watteau lived with Vleughels most of the time between his leaving Crozat and his journey to England, but he must have seen too much of him to use his fourth-rate talents. Vleughels' work was rare in his own time and is rarer still to-day. I have only studied it in photographs, but of his few original characteristics I do not find one in this figure. It has all the characteristics of Watteau, and is drawn with easy certainty and considerable strength.

This defence is made in such detail because *Les Charmes de la Vie* is among Watteau's greatest pictures. Without achieving to his full height in lyrical quality it has a solidity in composition, perspective and draughtsmanship, which is missing in many of his finest works. It is interesting, therefore, to conclude from it that Watteau, besides owing much to Rubens in the formation of his own genius, sometimes achieved his best when he had that painter's work actually in mind. This instance is only one among many, the least disguised of all being *La Surprise* at Buckingham Palace, where two of the three figures are borrowed straight out of Rubens' *Kermesse*[3] (as the Editor of *Les Classiques de l'Art* has noticed). Here again it is the little dog in the corner that sounds the alarm; he is borrowed from the *Marriage of Marie de Medici* in the series already mentioned.

Artists make use of each other's motifs as poets do with each other's phrases, and in poetry and painting it is well to point out the mere borrowings and the springs of inspiration. They are the facts in the process of evolution and one learns here not only something of the evolution of French painting, but of Watteau's real contribution towards the sum of man's creation. One finds in him a curious mixture; one of the most individual of all artists, he tore down the firmly-planted tradition of insincere classicism, which had throttled artistic feeling for half a century, and did more than any one individual to create the eighteenth century for better or for worse.

He was endowed with the virtues of that period in the highest degree, an elegance and delicacy unsurpassed, a whimsicality as precious as it is rare and a strength of lyrical emotion so great as almost to become tragedy. Yet he has also its fundamental vice, a lack of creative physical force, which forced him constantly to repeat his own motives, frequently to borrow unblushingly from those of others. Other people beside poor Vleughels might have been caught surrounded with engravings from which they picked morsels for their own canvases.

[3] This picture was during Watteau's day in the Orléans Gallery.

THE CENTENARY OF CARPEAUX

BY D. S. MacColl

WATTEAU was the son of a tiler in Valenciennes; Carpeaux the son of a mason in the same town. His schooling, in boyhood, was elementary; he could read, write and count, but spelled with difficulty. How rich the soil and civilization that in two children of the labouring class threw up, in one century and another, those masters of the grace and dancing spirit of France transmuted from the ruder *Kermesse* of their French Flanders! The envelope of Carpeaux, dancer though he was of the tarantella and obliged to *dissimuler* in Parisian ball-rooms, where he might not *lever la jambe,* had nothing of the delicate air of breeding we associate with Watteau. Here is the first impression he produced upon the Goncourts.[1]

> Le soir, après diner, trois hommes se sont présentés á la porte du Salon, et voyant des femmes, out reculé gauchement avec des saluts gênés. Je les ai suivis dans l'atelier

[1] *Journal,* March 16, 1865; quoted by Gustave Geoffrey in preface to *La Galérie Carpeaux.*

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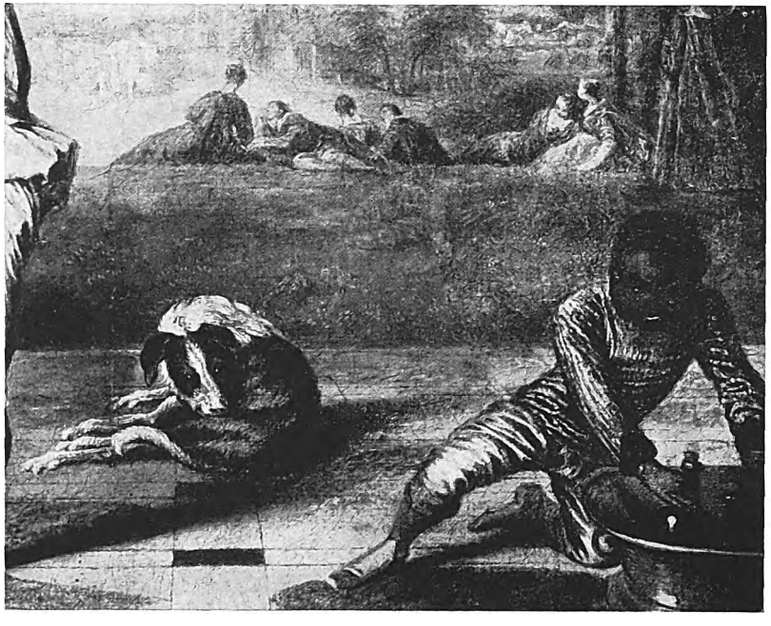
A—Detail of *The Coronation of Marie de Medici,* by Rubens. (Louvre)

C—*Les Charmes de la Vie,* by Watteau. Canvas, 64.8 cm. by 92 cm. (Wallace Collection)



B—Detail of *Les Charmes de la Vie,* by Watteau. (Wallace Collection)

D—*Le Concert,* by Watteau. Canvas. (Schloss Sanssouci, Potsdam)

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A—Mrs. Turner. Bust in plaster (Louvre)

B—The Marquise de la Valette. Bust in plaster (Millbank Galleries). Gift of the National Art-Collections Fund

C—Eve after the Fall. Figure in terra-cotta (Millbank Galleries). Gift of the National Art-Collections Fund

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ou ils venaient donner des renseignements sur un mommé Soumy, un mort de leurs amis.

Ils portaient des chapeaux noirs, des vieux manteaux de voyageurs de malle-poste. Ils sont restés debout comme des gens qui ne savent pas s'asseoir, les mains dans les poches, se dandinant, ou le dos calé contre un meuble. Ils avaient des voix d'ouvriers dans le monde, des voix à la fois canailles et maniérées de jeune premier de barrière qui file les mots, sans être sûr de leur orthographe. Tout en eux respirait le manque d'éducation, et montrait l'homme du peuple prétentieux, devenu insupportable par je ne sais quel orgueil d'idéal. Ils disaient des phrases d'art comme des sentences d'argot. Sur leur figure au teint de gens mal nourris, et noire d'une barbe non faite, on lisait je ne sais quoi d'hostile, de rétracté, d'un passé de bohème qui fut amer.

L'un surtout avait une tête taillée à la serpe, la tête grossière et rude d'un carrier, avec des moustaches de sergent de ville, et des yeux durement brillants; " Quand nous sortons de l'école, a-t il dit, nous sommes comme un fil de fer. Il n'y a qu'à Rome que nous trouvons le gras des contours." Celui là était Carpeaux, un jeune sculpteur de grand talent.

Edmund de Goncourt adds in a note that this impression was much modified by later relations, and that he and his brother considered Carpeaux the greatest French artist of the nineteenth century in its second half. Carpeaux, who was a gifted painter as well as sculptor, has left us several portraits of himself as well as of those *fêtes galantes* of the second Empire in which he figured so awkwardly but observed so keenly.

I

Jean Baptiste Carpeaux[2] was born in 1827. His father wanted to make him a builder, and set him to study architecture first at Valenciennes and afterwards at the " Petite Ecole " of the Beaux Arts in Paris. But he broke away in the latter to the drawing and modelling side, training himself to sketch contour and movement in studio and house, in street and bus, and to model with his eyes shut: " Cut his head off," said David d'Angers, " and his hands would still go on modelling." He was an undergrown, weak-looking boy. Henri Lemaire, to whom he took his first essay, dismissed him without looking at it, as too slight for the sculptor's craft. But he had a formidable will. He made his way to Rude's atelier and had eight precious months with him. Rude, aware that to be his pupil would be no useful passport to the Ecole, sent him to Duret, " though he would learn nothing from him." He did learn something; but money failed, and for a grim period he was a porter in the provision market, subsisting on a mess of potatoes cooked once a week, the greater part of which was devoured by the numerous other children of a miserable home. Then came little fifteen franc jobs for bronze and porcelain makers and an engagement with one of them at two francs a day. Then fortune relented a little; his family emigrated, to be brought back by him later; he found friends at Valenciennes, was given a pension of 600 francs, and could study again. At twenty-six he made a determined push for official notice. The famous Algerian chief Abd-el-Kader had been released from captivity by Napoleon. Carpeaux bribed the *chef de claque* at the Opéra to admit him to a gala performance; sketched the Arab there, sketched —hoisted on the shoulders of comrades—Napoleon at his marriage in Notre Dame; sketched the generals where and how he could, and produced a bas-relief of the " Submission." It was in the Salon of 1853, but in a corner—Carpeaux vainly protesting. Then followed a nightmare chase of the Emperor by the artist with his relief. First attempt in a reception at Valenciennes; the Emperor about to look at it, but turned away by the sculptor Lemaire: pursuit of Napoleon to Lille; the train leaves the rails, and at Lille a floor gives way and the fête is countermanded; yet again he takes up the chase, but falls asleep in the train and is carried to Arras: an hour or two's rest in the police station and at two in the morning and in a luggage van he makes for Amiens. There he is kept under arrest with his suspicious parcel till the ceremony is over; appeals to the Archbishop and gets leave to show his relief in the porch of the Cathedral, but Napoleon passes without seeing it; finally he succeeds in placing it on the staircase of a private exhibition, this time hides behind it, and jumps out to tell the Emperor, " C'est moi qui l'ai fait!" He gets his commission, but to make sure, runs after the patron landed at last with the cry " Sire, n'oubliez pas votre promesse!"

Then followed the Ecole with lesser or greater success in competitions till at last, three weeks late for the competition through discouragement, he marched in, declaring: " I have my Prix de Rome," and did win it in eight days with his *Hector and Astyanax*. He was then twenty-eight.

At Rome there were two Carpeaux. One of them turned out things like the *Petit Pêcheur Napolitain*, sugary and popular: he lavished the large sums it brought him upon *La Danse*. The other, under the influence of a companion, Joseph Soumy, read poetry, became sombre, Dantesque, Michelangelesque, and produced the *Ugolin*. Only at the very end did this mood return upon him, the vein of tragic extremity that Delacroix had worked in pictures like the *Massacre de Scio*. It was embodied now in a subject that strained the resources of sculpture under the spur of literature, and revived the debate over the *Laocoon*. It strained also his relations with the head of the School, Schnetz, who had regulations to apply and vainly commanded him to cut out the children

[2] The substantial book about him is Ernest Chesneau's *Le Statuaire J. B. Carpeaux* 1880. A summary bibliography of a considerable literature is prefixed to the *Carpeaux* in " L'Art de Notre Temps," introduced by Paul Vitry, 1912.

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and turn his Ugolino into a St. Jerome. Carpeaux replied by breaking other rules of the establishment, hurried to Paris, obtained a two years' extension of his pension, and carried out his project. The success in Rome was immense; the French Ambassador brought the Princess Rospigliosi; they were followed by Nieuwerkerque and many more, and the Princess Borghese, descendant of the Marchesa di Pescara, loved by Michael Angelo, fainted in the studio, with the name of the master on her lips.

Paris took the exhibition of the group more quietly, and the Institut reported against it, but after a fight the minister commissioned as a compromise a bronze version, which was once in the Tuileries Gardens and is now in the Louvre, along with the feverish original sketch. Carpeaux conceived his works intensely and almost completely from the first: he had schooled himself "on the system of Jacotot" to see under a "unity of sentiment" the plastic elements of his theme.

2

He was not again to work at this passionate height. In his last illness he said:

> J'ai le mouvement, la vie; j'aurais atteint le grandeur, la noblesse . . . je le sens.

But apart from tragic inspiration, and the starkness of forms that accompanied it in the *Ugolin*, what was wanting to put Carpeaux in the front rank of sculptors was an architectural sense. "Life" and "movement," loveliness and dancing charm he could always command, but a fundamental equilibrium of masses, coordination of planes and control of framing lines was missing. In the three chief monuments that were to follow, the *fronton* for the *Pavillon de Flore* of the Louvre, the Fountain of the Four Quarters of the World for the Luxembourg Gardens, and *La Danse* for the Opéra, the single figures are delightful and the gaiety infectious, but the limbs cross or stick out unsculpturally: like Rodin after him, Carpeaux breaks the frame. It is a defect which used to make me turn from him with impatience and give him little credit for his virtues. Let us be satisfied to call him the Clodion of the nineteenth century, for that, with all it implies, is what he came to be. He began, when he was carrying crates at the Halles, with a group of two goats and a bunch of grapes: these and the little Loves about the feet of Flora, she herself and the other Bacchantes of his invention are of the Clodion family.

What an enduring family it is in France! Not even the solemnities and austerities of the mediæval church could subdue its irrepressible laughter, or still, with pebbles in the shoes, its quiver of dancing feet. One of the preachers' tales of the *Gesta Romanorum* tells how a certain Bishop was sorely puzzled by the hilarity of holiness. Here is the English thirteenth century rendering, with its spelling modernized to save printer and corrector trouble:

OF A HOUSE UPON WHICH THE SUN ALWAYS SHONE.

> Beyond the sea was a noble lady on whose house allway the sun shone on the day, and on the night the moon. Of this many men marvelled. At last the fame of it came to the bishop, a worthy man; and he went for to see her, hoping that she was of a great penance in clothing, or in meat, or in other things; and when he had come he saw her alway merry and glad. The bishop said, "Dame, what Eat ye?" She answered and said that divers meats and delicate. Then he asked if she used the hair? [i.e., hair-shirt]. She said, Nay. After this the bishop marvelled that God would show so great marvel for such a woman. And when he had take his leave of the lady and was gone his way, he thought he would ask her more of another thing, and went again to her and said, Love ye not mekill Jhesu Christ? She said, Yis, I love him, for he is all my love; for when I think on his sweetness, I may not withhold myself for gladness and mirth that I Ever feel in him.

Such was the spirit that wreathed with divinely mischievous smiles the faces of angels at Reims, till they were shot away, that makes those other two, in the ivory Crowning of the Virgin in the Louvre, throw themselves back in an ecstasy of joyful laughter, and that same spirit tempts us to laugh with the Flora of Carpeaux or dance in the ring round his Apollo, if the pedantry of others or of ourselves will permit. And it is the same spirit that wins a liking for Renoir against all the severe preventions of "pure æsthetic" theory. Charles Garnier, the architect of the Opéra, knew perfectly well what liberties Carpeaux was taking with his frame, and did restrain him from taking greater liberties still, but with an unselfish largeness of mind he determined, at the end of all protests, to let him have his fling, recognizing that here was happy genius of its kind. For that we may be grateful to him. The professors frowned, and would not have been good professors if they had not, but when some official took Carpeaux to task, saying: "Monsieur, do you not know that this is a Temple?" Carpeaux said "A Temple? Why then do you set up a counter in the porch?" The curious and furious outburst of prudery that followed, culminating in a bottle of ink broken on the relief, proves that not London only is subject to such storms. The war of 1870 prevented a removal of the group and the substitution of another artist's work.

3

If on this side of his work Carpeaux is the Clodion of the Second Empire, on another he comes as near to being its Houdon as fortune would permit. And that brings me at last to my immediate subject. In his gallery of busts there are several notable portraits of men,

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especially of artists; among them Garnier, Giraud, Gérome, Dumas the Younger. Some of the women's busts are merely fashionable or official; but several are of rare excellence, among them those of the Empress Eugénie, Mrs Turner, the Marquise de la Valette. He pursued the unwilling Empress, as he had the Emperor; sat down at table twice at Compiègne opposite her with a mass of clay on his plate; was baulked each time, and the second time turned out; but finally had his way. The two other busts, here reproduced [PLATE A and B] give Carpeaux' range, charm of youth in one, strength of aged character in the other, and are his masterpieces among women's portraits. The *Mrs. Turner,* from the original plaster in the Louvre, has not been taken in a good light or from the best angle. Seen nearly in profile, the head is balanced by a heavy mass of the chignon, giving a fine amplitude of curvature. The *Marquise de la Valette* can now be studied at Millbank, by the gift of the National Art Collections Fund. That being so, it is needless to dilate upon the astonishing felicity with which the fashionable headgear and jewellery of a period have been put to plastic service along with the deeply graven features. The title might lead to a misconception. The better-known second wife of the Marquis de la Valette was Georgine de Flahault, who had, through her father, the blood of Talleyrand in her veins, and through her mother that of Marshal Keith; her eldest sister, Emily, was mother of the present Lord Lansdowne. But the bust is that of the first wife, widow of an American banker named Wells. The Marquis was French Ambassador to the Vatican when Carpeaux was a student in Rome; he was one of the first to acclaim the *Ugolin,* and his wife's bust was modelled at that time, i.e., about 1858-60. The marble was executed in Paris, twice over, because a clumsy *praticien* broke the first. The original plaster is in the Louvre; our version is the one used by Carpeaux for pointing his marble. It was the Marquise who introduced him to the Princesse Mathilde and through her to Parisian society.

4

Beside the completed monuments and the busts there was a wealth of projects on a small scale which remained in the artist's studio of the Boulevard Exelmans along with plasters and other versions of the larger works. Much of this still remains in the keeping of the sculptor's daughter, Madame Clément-Carpeaux. Rodin took me to see the collection many years ago, in the life-time of the widow, when it was more complete. He was not only a warm admirer of Carpeaux' art, but found more than once in it an inspiration for his own. His *Penseur* is a variant upon the *Ugolin;* his *Frère et Soeur* is one of Carpeaux' subjects, but in design follows another of his happiest sketches, the *Jeune Mère,* Madame Carpeaux with her infant son, Charles, modelled during the Siege of Paris. The original plaster of this was not for sale, and the National Art Collections Fund fell back on the little *Eve après la faute,* a terra-cotta signed and dated 1871. [PLATE C]. The pose, with knee brought up under the chin, was probably taken without premeditation by the model and seized upon by the sculptor in his perpetual waylaying of natural action. For an English collection it has the incidental interest of belonging to the period when Carpeaux was at work in London during the Commune on commissions for Mr. Turner, Lord Ashburton and other amateurs. Among the projects never realized on a large scale is one that has a peculiar importance in Carpeaux' work, because for once dancing movement and personal charm were combined with architectural stability and completely satisfying design. It is the sketch for a full length statue of Mademoiselle Fiocre as the Venus of an *Amour Desarmé.* That lady, a dancer of great beauty at the Opéra, was the subject of one of Carpeaux' busts and also of a picture by Degas. She came to pose in her ballerina's skirt, but Carpeaux induced her to put on a tunic instead, and she is poised with arms above her head, turning to look down at the little Love whose bow she holds beyond his reach. One arm, the torso and the lifted leg set up a vertical; the Love and the other leg make a second, column-like; the turn of head and body bring the planes into a Michelangelesque simplicity, and the second arm and the draperies add richness to the square general build. The *Musée des Arts Décoratifs* is happy in possessing this piece. Much of the *atelier* will ultimately enrich the Museum of Valenciennes, where the master is already largely represented. He himself designed for his birthplace a statue of his townsman, Watteau. Next year's centenary exhibition there will afford a review of the whole of Carpeaux' work.

5

The end of Carpeaux was premature and tragic. He took at forty-two a young wife, daughter of General de Montfort, but was separated from her after a few years of marriage, and there followed bitter disputes about the children, to the eldest of whom, Charles, he was devotedly attached. A bungled operation on the bladder, with further complications, kept him in recurrent agony from 1872 till his death in 1875, and poisoned his mind. Forbidden to see his boy, deprived of the control of his atelier on the score of madness, driven

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about, like Watteau, by morbid restlessness, he was at the end rescued from a Dantesque misery of disease and squalor by the devotion of a rich amateur, the Wallachian, Prince Stirbey. One of his last works was a Christ on the Cross; another and a better image of one crucified is the head of himself wrought by his *praticien* Bernard, under his own close supervision: he would even call the carver up at night to make some alteration. That tormented head, carried out at a remove, appears, so far as one can judge by reproduction, to reach a profounder depth of expression than anything he had done. "L'homme d'Ugolin," as Nieuwerkerque declared him, had suffered a passion bitterer than Ugolino's; "la vie, la vie" was once more invoked in his last cry, but it was a "life" that had gnawed him to the bone.

JU YAO AND YING CH'ING YAO

BY SIR DANIEL HALL

IN THE BURLINGTON MAGAZINE for November, 1925, Mr. R. P. B. Davis suggests that the association of the ying ch'ing wares with Ju yao, made by Mr. Eumorfopoulos and adopted by Mr. Hobson and Mr. Hetherington, should give place to a more definite assertion. Mr. Eumorfopoulos does not go further than to call these pieces "Ju type"; Mr. Davis would firmly say "Ju."

With one aspect of Mr. Davis's argument we may well agree. *Ying ch'ing yao* does constitute a definite ware, distinct alike in body, glaze, and style, though pieces exist which show affinities with or transition stages towards other wares. Again, it is a "noble" porcelain, which by its fineness of potting and quality would command notice in any age or country, and certainly not least among the early Chinese lovers of ceramics.

But granting that *ying ch'ing yao* must stand alone and is not likely to have shared a title with any alien ware, can its identification with Ju be finally accepted? Mr. Eumorfopoulos's hypothesis has found general favour, not only with Western connoisseurs, but among Chinese and Japanese experts; none the less, before we advance from the caution of "Ju type" to the bold dogma of "Ju" it may be well to review the evidence.

Mr. Eumorfopoulos's case is based upon one piece of evidence, the Ju vase illustrated by Hsiang on Plate 19 of his well-known album. It "is covered with a minute and delicate design. . . . Here is a translucent glaze *through* which we see the ornament." The colours shown in Hsiang's album in the state in which we possess it are not perhaps of much account, but this piece is bluey green, while that of the vase on Plate 22 is described as "sky-blue shade of the vitex flower," in nature a pale lavender or watery blue. The latter piece Mr. Eumorfopoulos regards as inconclusive, since the low relief could fit with a glaze of the celadon type, while the third example is ruled out of the ying ch'ing category in that it is crackled.

The question is thus definitely posed: Was the glaze of the Ju ware a thin transparent one that could be applied to intricate ornament, and which, again, might be crazed but would not be crackled, or was it of the fat, smooth, semi-opaque class characteristic of many Sung wares? The former glaze could be applied to thick and thin bodies, but is the only one consistent with the thin potting and the translucency of the ying ch'ing pieces of the best type. The latter glaze could be associated with thick potting and a coloured body, but is inconsistent with thin potting and translucency. We cannot suppose that any Chinese connoisseur would group the two types in one category; in other words, if ying ch'ing is of the Ju type, then that type would not include other wares with fat opaque glazes.

Now let us marshal the evidence, which, as is perhaps needless to say, we owe chiefly to Mr. Hobson.

The earliest mention of Ju appears to be that by Hsü Ching during his mission to Corea, when in 1125 he writes of the Corean wares, "the rest of them have a general likeness to the old *pi sê* ware of Yüeh Chow or the new Ju Chow ware." This statement admits of two interpretations. The typical Corean wares of the period are heavily built, with an opaque celadon glaze that would never suggest a comparison with ying ch'ing. On the other hand, there exist certain finely potted Corean bowls of delicate thinness covered with a transparent bluish celadon glaze; and again, undoubted ying ch'ing bowls have been unearthed from Corean tombs — indeed, they first reached Europe from that source. The other comparison to the old *pi sê* is only elucidated by a passage from the Tea classic by Tu Yü, who says the Yüeh bowls were like jade and imparted a green tinge to the tea.

The *Ko ku yao lun* (fourteenth century) describes the colour of Ju ware as pale blue or green. The *Po wu yao lun* (early seventeenth century) is more particular: "Its colour is white as the fluid white of an egg, with a glaze as rich as a film of fat" (Eitel's translation). This again is equivocal. Mr. Eumorfopoulos sees in the fluid white of an egg a fair descrip-

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tion of a transparent glaze; per contra, white of egg always shows some opalescence, and " rich as a film of fat " is more consistent with a thick semi-opaque glaze.

Next we come to the descriptions by Kao Lien in the *Tsun Sheng Pa Chien,* written in 1591, some four centuries after Ju ware was made: " Ju ware I have actually seen. In colour it is egg-white, the glaze is transparent (lustrous in Bushell's translation) and thick, like massed lard. At the bottom are sesamum flowers and fine, small ' stabbing nails.' . . . Compared with *Kuan yao,* the above were of finer substance and more brilliant lustre " (Waley's translation in *The Year Book of Oriental Art*). This passage can only be taken as descriptive of a thick fat glaze subject to the rolls round an untouched spot on the body (palm eyes) and the crackles likened to crabs' claws. The markings and nails at the bottom are at variance with the white body of the ying ch'ing pieces, while they agree with the bases of the so-called Ko wares. Lastly, would any expert institute a comparison between ying ch'ing and Kuan wares (as is also done elsewhere) if he was acquainted with Ting yao, the ware Kao then goes on to describe?

The next evidence is derived from the catalogue of pieces made to the order of Yung Chêng (1723-35)—the *Chiang hsi t'ing chi,* by Hsieh Min. Described as copies from Sung pieces in the Imperial collection, we find " Ju ware without crackle on a ' copper ' body," and " Ju glaze with fish-roe crackle on ' copper ' body."

From these items it is clear that the eighteenth-century experts considered Ju ware to possess the fat semi-opaque glaze that alone admits of a fish-roe crackle, upon a dark coloured body. I can add a little evidence in the same direction from a small rectangular plaque, curved like a cigarette case to fit the body, which may be a belt ornament, because holes are pierced at the corners behind, through which could be drawn threads for attachment. The ware is hard white porcelain and the face carries a lavender-grey glaze broken with a fine brown-stained crackle. The back is unglazed and has been dressed before firing to give it a reddish-brown colour. The back carries an inscription, traced, as a strong glass shows, in the soft clay before firing and reading: " Fish-roe crackle Ju ware (or glaze)." It is clearly an eighteenth century piece, but it is evidence of what the potters of that time considered Ju to resemble, and no potter would ever have regarded such a ware as bearing any relation to what we know as ying ch'ing yao. The opinion, then, of the early eighteenth-century experts would appear to lend no support to the " Ju type " theory.

We may, of course, discount their ideas about the early wares on the plea of the length of time that had intervened since the Sung manufactures and the rarity of specimens. But the continuity of ceramic tradition had been unbroken; manufacture at Ching-tê Chên has been carried on since Sung days at least, and the interest of collectors had never waned so as to lose the attributions. Do we not also, perhaps, exaggerate the rarity of Sung pieces in Chinese collections? It is true that they were almost unknown to Europeans until the twentieth century was at hand, but it does not follow that they were equally lost in China. The finer Sung pieces that have since reached us—Lung ch'üan celadons, Ting yao, Ko, Kuan or Chun—are not excavated pieces, but have emerged from the closely guarded native collections, partly as a result of war and revolution, partly because we have learnt what to demand of the native merchant. We know that the Imperial collection in the eighteenth century possessed and treasured certain Sung specimens; is there not a strong presumption that the opinions of its guardians are worth more than our hypotheses about newly won and remote material? Modern methods of examination may often enable us with confidence to dismiss the fantastic analogies and associations of the literary men, but the descriptions quoted came from potters who knew the craft.

So I am driven back to Mr. Hobson's earlier conclusion: " Ju porcelain was a beautiful ware of celadon type, varying in tint from a pale green to a bluish green . . . it is clear that the body was of a dark colour " (*Chinese Pottery and Porcelain,* I, pp. 54 and 52). Similar conclusions had been reached by other students.

If, however, ying ch'ing yao is not Ju yao, where, then, are we to place it? Mr. Hetherington argues that any ware so fine and so distinct must have been recognized by the Chinese collectors, and to assign it to Ju type fills a gap. Is the argument quite valid? The Northern celadons, superb examples of the potter's art, are still without a name or a home. Let us examine the ying ch'ing yao a little more closely. In the best examples the body was made from a smooth white clay, which looks comparatively unvitrified and possesses a short, sugary grain. That the glaze was a very fluid one is evident from the way in which, for all its thinness, it is held in the angles and the incised markings on the body. Pending analysis, its appearance suggests that its fluidity was due to a high content of alkali, and this conjecture is supported by the ease with which it appears to degrade when buried. In this respect compare it with Ting yao, where the tough, more viscid, felspathic glaze is proof against time and weather.

Ying ch'ing, then, suggests a low-fired glaze

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possessing affinities rather with the earthenwares of the preceding T'ang epoch than with the highly fired Sung wares (the Ju factory was only established late in Northern Sung times).[1] We have so little knowledge of the provenance of the ying ch'ing pieces that we can only speculate about their possible age; but it is suggestive of an early date that most of our pieces come from excavations and that fragments are among the shards from Rhages and Fostat. In the British Museum is a box found in the foundations of the Kiating Pagoda in Szechwan, accompanied by coins of Chih Tao, A.D. 995-997. The box is not ying ch'ing yao, but it resembles some of the numerous specimens, perhaps of local wares, which come close to ying ch'ing, with a coarser, gritty body and a glaze that often shows pale green when it thickens rather than pale blue. Again, the ornament of ying ch'ing, more often moulded than incised, harks back rather than forward.

If we could strengthen the evidence for assigning a comparatively early date to ying ch'ing yao, we could with more courage associate it with Ch'ai instead of Ju. The literary evidence for the identification is excellent: " Blue as the sky after rain, clear as a mirror, thin as paper, resonant as a musical stone." Ying ch'ing is the only ware we know to which this description would be appropriate; and when Ts'ao Ming Ching says " Ch'ai wares are often coarse yellow clay footed," Mr. Hobson points to the unglazed biscuit with a yellow or brown stain so generally seen at the base of ying ch'ing pieces. " Whence the discrepancy? " asks Kao Lien, and Mr. Hobson (*Year Book of Oriental Art*) has already concluded there is none, though he extends the argument by regarding Ju as the direct descendant of Ch'ai. But there is nothing in the records to suggest a connexion between the two potteries over the gap of time other than the proximity of sites in Honan. The absence of Ch'ai pieces from the historic Chinese collections, which seem to have contained nothing earlier than Sung, agrees with their similar ignorance of ying ch'ing.

However tentative our hypotheses must be, I submit that on the actual evidence we can associate the ying ch'ing yao better with Ch'ai than with Ju.

There still remains the problem of what Ju is. I can only suggest that we look for it among those Sung pieces with a thick dark-coloured body of high-fired porcellaneous stoneware which possess a smooth, uniform, semi-opaque glaze of a pale lavender, blue, or bluish-green tint, without the bold crackle of the Ko or the bubbly opalescent glazes of the Kuan and Chun. There are pieces in this group yet to be " placed," and it would be preferable to assign them to Ju and to relegate the ying ch'ing pieces to an entirely different category.

[1] Since this was written Sir Herbert Jackson has exposed to the heat of a draft muffle furnace fragments from Fostat of a typical Sung celadon, of Northern celadon, and of ying ch'ing. At this temperature (about 1050°C) the body of the celadons remains unaltered and the glaze only softens, but the ying ch'ing glaze melts and bubbles all over because of the water it had picked up. This experiment confirms my surmise that ying ch'ing possesses a low temperature glaze.

SHORTER NOTICES

PUBLIC QUESTIONS

During the last month or so, a curiously large number of questions affecting those interested in art have been discussed in the Press.

The WATERLOO BRIDGE problem and the whole traffic situation are now in the hands of a small competent committee under the chairmanship of Lord Lee of Fareham, whose presence insures us against the artistic claims of the Bridge being overlooked. Lord Lee is not likely to permit anyone concerned to cause the destruction of the Bridge, unless there is an overwhelming case against a renewal of its lease of life—which we do not believe to be the case. But, however confident we are as to that, it is impossible to await the decision of the committee without some degree of anxiety. We trust that not only Lord Lee but all his colleagues will, at any rate, take it for granted that the Bridge is a great work of art. That is an established fact which cannot be denied except through ignorance or insensitiveness, and the artistic public have a right to demand that, as a preliminary to any and all discussions, it shall be fully recognized.

The LANE BEQUEST question has been officially settled in favour of the English claim. But the controversy tends to continue. At least one Irish correspondent has appealed in the columns of *The Times* for a generous move on the part of the Tate trustees, in the form of handing over the pictures to Dublin after all. It does not even now seem to be realized in Dublin that our trustees have no right whatever to dispose of public property in such a way. The Lane pictures are not the property of the trustees but of the public, and our guardians would be betraying their trust in the most shameless way if they were to indulge in the pleasures or the pains of magnanimity in the way suggested. Of course power could be given them through an Act of Parliament, and Mr. Augustine Birrell argues very ably, in the

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Nation, in favour of that course. But even he (we say so with great respect) draws a surely false analogy between the supposedly immoral retention of the Lane Collection by the English public and the case of a private person finding himself legally, but not morally, entitled to a problematical trinket. We think, too, that Mr. Birrell makes too much of the fact that that very cosmopolitan character, Sir Hugh Lane, was technically an Irishman (we really do think that what Lane wanted was a gallery, whether in Dublin or London), and he probably greatly over estimates the public desire in Ireland to possess the pictures. Ruling out a handful of Lane's relatives and friends across the water, there are few indeed who care very much whether the pictures go to Ireland or not. Whereas London has become a great centre in which students of all races congregate to study modern art, Dublin has nothing to show of the kind, for the simple reason that Dublin is not much interested in the artists represented in collections like Lane's. Dublin did not think it worth any effort to acquire the pictures during Lane's lifetime and as far as we are aware, the same conservative attitude still persists. We think that Mr. Birrell also overlooks the important fact that Mr. Samuel Courtauld deliberately selected the pictures he gave to the Tate Gallery with an eye to the gaps, the many gaps, in the Lane collection. Finally, the artistic value of the Lane pictures has been grossly and provocatively exaggerated as a result of the controversy. We have no desire to indulge in odious comparisons, but it is absurd to say, as has been implied in the Irish Press, that the Lane pictures are to-day *by far* the most important in the Foreign Section at Millbank. But it is beyond all question true that the interest of the pictures is substantially enhanced by being shown as part of a large, varied and accessible collection of contemporary works.[1]

THE LEAGUE OF NATIONS AND ART.—We have received a long communication from the Institut International de Coopération Intellectuelle of the League of Nations, dealing with an elaborate and ambitious scheme for the establishment of art year books, an international index of museums, a museums office, a catalogue of photographs of works of art, a system for the protection of the artist against forgery, and a congress of popular arts. Goodwill is expressed in every paragraph of the document, but one has a slight feeling that the officials do not thoroughly realize the circumstances with which they are setting out to deal. In the foreword we are told that " art grows out of feeling, and it is by calling on men's deeper convictions that one can most readily inspire them with a wish for an understanding of peace." There follow vague hopes that the Institut will persuade those countries that do not publish art year books, " indexes of museums," that have failed to " create a sort of Exchange for museums " or that have failed to put a stop to the forgery of works of art, to mend their ways. But the report is lamentably lacking in practical suggestions. We wish the Institut the best of good fortune, but hope their next communication will be more practical and otherwise substantial.

THE CITY CHURCHES.—This vexed question is again to the fore. We can but deeply regret the sympathetic consideration that seems to be given by some of those in high places to such suggestions as that Wren's City churches should be re-erected somewhere in North America. The immense artistic merit and historical importance of the churches has been repeatedly insisted upon and with some effect, but it is painful and depressing to have to admit that the scepticism of the times has so far affected the views of certain churchmen. The spiritual value of these perfect works of ecclesiastical art, set like gems amid the horror of the great business streets, if once lost can never be recaptured. How many thousands of money grubbers in the City must turn, if only once in a while, to look up to those peaceful spires and feel glad that they remain! Or has art, and of all arts the art of ecclesiastical architecture, the darling of the Christian Church, to disappear just where its appeal is most insistent, and for the sake of a parcel of nineteen miserable cheques?

LORD DARLING AND ART.—Lord Darling's bill designed to render illegal " the knock-out " at auction sales appears to us to be of the sort that will not survive serious debate. So many different systems of defeating the normal auction process are practised and so private are the transactions involved that it is difficult to imagine the executors of the law succeeding in forcing on the art trade a complete return to open bidding. In the event of the bill being taken seriously in the House of Commons, we shall endeavour to deal fully with the circumstances.

THE TATE GALLERY.—It would be very convenient if the trustees of the Tate Gallery should make up their minds which of the various titles under which the gallery has from time to time been known, is to be officially adopted. The alternatives are: " Tate Gallery," " National Gallery of British Art," " National Gallery—British Art " and now, according to Mr. D. S. MacColl, " Millbank Gallery." The word " British " must, of course, be discarded

[1] Since the above was printed Mr. D. S. MacColl has dealt in the *Nation* with Mr. Birrell's argument.

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seeing that the gallery now includes foreign works. " Millbank Gallery " is sensible, but it should be remembered that once the public form the habit of calling an institution by a certain name, it is very difficult to induce the public to change. It may well be that whatever official name is adopted, the old customary title " Tate Gallery " will persist.

ROYAL FINE ART COMMISSION.—The second Report (Cmd. 2712, price 2d.) of the Commission has been issued. It contains an interesting expression of view regarding the apparently growing problem of finding sufficiently conspicuous sites for new statues and other memorials. Since the war more and more committees and societies have come to consider it their duty to erect memorials of one kind and another in London, but there is no indication that this fashion for indifferent plastic art is to the liking either of the general public or of those who are specially concerned with the encouragement of good sculpture and architecture. It is at least probable that most people outside the committees and societies referred to would rather see some of our present statues razed to the ground than see fresh ones raised to the skies. The Report is worth serious study and the whole subject is worth closer attention than it has hitherto received. R.R.T.

CORRECTION.—On page 176 of " Discoveries of the Koslóv Expedition," which appeared in our issue of last April, Mr. G. I. Borózvka was misquoted owing to a regrettable error. His theory of origin from the holy tree of ancient Mesopotamia had to do with the design repeated between the animal groups on PLATE I, A; not with the palmette and bud design on PLATE III, G.

THE LITERATURE OF ART

THE PAINTERS OF FRANCE. BY C. H. COLLINS BAKER.

HISTOIRE DE LA PEINTURE FRANÇAISE. DES ORIGINES AU RETOUR DE VOUET. (1300- 1627). BY L. DIMIER. 96 pp. + 64 pl. AU XVIIIe SIÈCLE, Tome I. 1690-1750). BY L. RÉAU. 92 pp. + 64 pl. Brussels (Van Oest).

Finding such volumes as these unindexed, even a veteran must be exasperated by the cynical indifference of French authors to their obligations. In the case of M. Dimier's contribution this lack is the more deplorable, because it goes far to frustrate his excellent intentions. His survey of the French Primitives has little value as constructive criticism or as a stimulant of æsthetic perception; but it has assembled many facts, of names and dates, which give it a real inventory value. Since, however, this value largely depends on ready accessibility, the lack of an index seriously diminishes the book's utility.

In England we are passing through the stage of recognizing English Primitives on every bush. M. Dimier, on the other hand, has reached a Nirvana of pessimism as regards his Primitives; he can recognize hardly anything French in any of them. Here he does his subject an injustice, and his readers little service. For instead of defining the Frenchness which distinguishes the *Coronation of the Virgin* by Enguerrand Quarton, the Louvre *Man with a Glass of Wine,* Froment's *Buisson Ardent,* the Moulins *Vierge en gloire* or the Autun *Nativity* from any Flemish or Italian paintings, he merely dwells on their obvious Flemish affinities. The superb *Pietà* from Avignon, at once an absolute masterpiece and a monument of Frenchness, is mentioned as an after-thought. The Aix " Annunciation Master " is definitely excluded, and as for the Maître de Moulins " il est certain que tout raison manque de supposer qu'il soit français, car on ne connaît pas d'ouvrage français de ce style, ni, à cette époque, de ce merite." This is a negative criticism with a vengeance! On such grounds we might have denied, some years ago, that Giotto was Italian or Van Eyck Flemish. Will M. Dimier admit that the sculptors of Rheims and Chartres were French, and does it not occur to him that the French Gothic spirit, manifested in them, is manifested also, to some extent, in Quarton and the rest, so that in essentials their art is more French than Flemish?* As for Jean Perreal's possible identity with the Maître de Moulins, M. Dimier denies that anyone has produced " à cet egard, la moindre probabilité." But surely the case for identification is rather stronger than that, if it be granted that the *S. Michael appearing to Charles VIII,* in the Cabinet des MSS. in Paris, is by Perreal. M. Dimier, however, cannot go so far as this; his agnosticism is complete. Since nothing substantiated by a document remains, save a tomb at Nantes, in the Italian style, he is constrained to assume that all Perreal's output was Italianate. What he calls the "periode héroique de la Renaissance française," that of Rosso and Primaticcio, was in itself a mock heroic period. The more pity that so inferior a performer as Nicolo dell' Abbate should have been the chief agent for disseminating Primaticcio's style through France. And yet, curiously enough, M. Dimier sees in the wretched performance of an Ambroise Dubois or a Freminet a marked advance on the first school of Fontainebleau.

M. Réau takes a less gloomy view of his period, from 1690-1750. It is perhaps provocative of him to rank Largillière with Frans Hals, and

* It is curious that perhaps the most sensitive interpretation of the French Primitives was made by an Englishman, Mr. Roger Fry, in 1904, in THE BURLINGTON MAGAZINE.

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to speak of Boucher as the Parisian Tiepolo. For the readiest way of realizing the limitations of any French portrait painter is to pit him against even van der Helst, and too easily we recognize that Tiepolo's lower standard is Boucher's highest. M. Réau's introduction is an admirable analysis of the change in French painting after Lebrun's departure. It is interesting to reflect that as in the thirteenth-fourteenth centuries the space given to windows in Gothic churches told against a development of a school of mural painting, so in the eighteenth century the introduction of mirrors reduced pictorial decoration to mere over-doors and drove it back on tapestries, as a last stronghold. The art of Versailles gave way to that of city financiers, who followed the critics' lead, and portraiture succeeded decoration. Another powerful cause of the change were the salons through which artists reached a large public directly. This system of course meant that instead of being commissioned and designed as decorations for a specific architectural setting, modern pictures now were produced as *morceaux* for the cabinets. Whereas the art of the Versailles Court had looked back to Bologna and Rome, the art of the Parisians was drawn to Venice, to Rubens and to Rembrandt. Watteau's adoption, inspired by Gillot, of theatrical types and situations as material for painting, was another significant if not healthy feature in the new art.

There is nothing revolutionary in M. Réau's contribution to our knowledge of his already well explored period. He emphasizes the added importance, as revealed by recent research, of Gillot's share in Watteau's formation; the latter no longer appears so much of an innovator as of yore. Sound stress is also laid on F. de Troy's rank as portrait painter. He, like Largillière, must have looked hard at Lely, and many portraits, now loosely given to Largillière or Rigaud, will eventually be brought home to him. Both volumes are well illustrated. We should have welcomed an analysis of the distinguishing technical characteristics of such painters as De Troy, Largillière, Rigaud and Nattier, and of Watteau, Lancret and Pater, and our need for more light on the Watteau school is yet unsatisfied.

Catalogue of Portraits in the Possession of the University, Colleges, City and County of Oxford. *Vols. II and III. Portraits in the Colleges and Halls.* By Mrs. Reginald Lane Poole, F.S.A. Vol. II xxviii 277 pp. + 32 pl. Vol III viii 350 pp. + 23 pl. Oxford (Clarendon Press).

The University of Oxford is to be congratulated not only on the completion of a work of reference of the first importance to students of British portraits and their painters, but also on having had Mrs. Poole to carry the task through to its conclusion. It is a model of what such a catalogue should be and an example to all private owners and ancient corporations possessing inheritances of the kind.

In the unravelling of the tangle of fact and fancy which surrounds so many works of art, the evidence of provenance and particularly that of the circumstances which originally called any work into being is at once the most valuable and the most difficult to determine; signed, dated and documented works are the sheet anchor of most successful reconstruction, and students of portraiture in England will here find solid foundation on which to build.

The portrait collections of an ancient University are a peculiarly rich field for study. The veneration of founders and benefactors has continued in unbroken tradition for several centuries, and an interest in their portraits has naturally existed with it, and inevitably given rise to conflicting traditions. It has been Mrs. Poole's task to record and describe all portraits whether in paintings, sculpture or stained glass now in the keeping of the University, and to examine the traditions surrounding each one. For more recent times the task is comparatively simple, since most of the facts are at hand, but once given an interval of a few generations, problems begin to crowd, and it becomes necessary to sift the evidence of earlier records. This has been admirably done, and for the present purpose it is only possible to give the very briefest indication of details by describing the method which has been adopted. The first volume, published in 1912, dealt with the portraits in the possession of the University and town, the largest proportion being in the Bodleian; the second and third volumes now complete the work by describing the portraits in the colleges and halls of the University.

The arrangement is chronological, the colleges going in the order of their antiquity, and the portraits in each college likewise, but with this difference, that antiquity is reckoned in terms of the sitters, not of the paintings.

Sitter and artist come first, then a short note of biography relevant chiefly to the portrait under consideration, a detailed description of the painting, where it is to be seen actually and in reproduction, and finally its provenance, in every sense of the word. This last is sometimes a matter of one or two lines, sometimes many, with footnotes giving references to authorities, notes of similar portraits elsewhere, and a hundred and one details, genealogical or artistic, not strictly relevant to the main description, but always illuminating.

It is the earlier portraits, belonging to the seventeenth century and before, that have given rise to problems entailing the most patient and careful research; some have been solved, others

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are simply stated, but in any case the facts are there for any who may hope to go further.

Finally, there are three valuable indexes, of sitters, artists, and donors and earlier owners of portraits, and 55 plates of reproductions supplementing those of the Oxford Portrait Exhibition catalogues of 1904-1906, with the noble portrait of Richard Foxe by Joannes Corvus at Corpus Christi as frontispiece.

The introduction to the first volume told the story of portrait collecting in Oxford; this time, in her introduction, Mrs. Poole has set down very learnedly the story of portrait painting in Oxford in so far as it brings new facts to light that affect our knowledge of the painters. For instance, we learn here in greater detail than hitherto of the labours of Richard Greenbury, Sampson Strong, John Taylor and Gilbert Jackson, and there is an interesting note about Louis Vaslet. In fact, our debt to Mrs. Poole is heavy on all counts. H.M.H.

Painter and Space or the Third Dimension in Graphic Art. By HOWARD RUSSELL BUTLER. 178 pp. + 34 pl. (Scribner's Sons.) 21s.

The title of this book is intriguing, and our hopes are raised by the announcement that the book is "an absolutely clear and copiously illustrated discussion of such topics as geometric, binocular and atmospheric perspective, the dab, colour, quality, optical illusion, impressionism, etc., etc." Further, the author claims to have spent "several years in the electrical department of the Western Union Telegraph Company, this experience having fostered, "perhaps unduly," a desire to enquire into the scientific bases underlying the technical instruction given in the ateliers of Paris.

It would be hard to say precisely with what subject the book deals. It consists of a series of thirteen chapters of unusually ineffective art criticism interwoven with a somewhat excitable running commentary in a quassi scientific vein. Both of these sections are trivially treated. I distinctly dislike Mr. Butler's science, and his art criticism is distinguished at once by shallowness and obscurity. When the two coincide they tend to neutralize one another. Hear him apply his science to Cézanne: "He sought organized solidity, eternalism and absolutism. . . . His vogue was great, but he did nothing to aid in the rendering of the third dimension." Mr. Butler's American "sciential" mind, the late child of early Victorian "progress," is badly upset by the artist's perversities and by his tendency to take short cuts. The artist is not granted the right to exist independently, but is written down as a more or less wandered scientist. Early artists could not even grasp the laws of perspective and might never have done so had not the comparatively scientific Squarcione come to the rescue. Mr. Butler, as is apparent from the above, stands strongly for common sense. Thus he holds that modern pictures in wrong perspective are for that reason condemnable and that early pictures in wrong perspective are in spite of that, admirable; and he has not only the strength of mind to persist that his rules are indispensable to the artist, but also the openness of mind to admit that the same rules have been continually broken by some of the most admirable artists the world has ever seen. R.R.T.

Chinese Baskets. By BERTHOLD LAUFER. 2 pp. + 38 pl. Chicago (Field Museum of Natural History). $2.50.

Basketry is not the least attractive and accomplished of the minor arts of China, and past doubt it has from earliest times figured prominently in the paraphernalia of Chinese civilization. Strange, therefore, is the fact that no one before has studied the subject either from the æsthetic or ethnological standpoint. With this publication Dr. Laufer again increases our indebtedness to him as a cultural explorer. Here his appeal is to the designer, craftsman and art student by pictorial means, and these pictures of baskets convey to us in the West a salutary and badly needed lesson that utility should be the paramount aim in fashioning the machinery of everyday life. All the baskets, even the humblest, are beautiful and fitting; and the reason why they are so is that design and decoration have been made servants of function.

Perhaps some day Dr. Laufer will undertake the task of treating the subject scientifically, and then the relationship between basketry and the evolution of pottery and bronzes will come within his purview. W.P.Y.

LETTER

TOBIT AND HIS WIFE, BY REMBRANDT GERALD DOU

SIR,—May I add to Sir Charles Holmes' most interesting notice on the new Rembrandt-Dou picture in the National Gallery, a comparison of the old Tobit dozing in his chair with the drawing of the *Bust of an old Man with Eyes Closed* in the Ashmolean Museum, Oxford (reproduced in Colvin, *Oxford Drawings*, III, 24). Both probably represent Rembrandt's father (the drawing being actually inscribed in a seventeeth-century hand, HARMAN GERRITS. *Van den Rhijn*), though Tobit is depicted with a fuller beard.

The character of Tobit's face in general is far more that of the model usually accepted as Rembrandt's father, than that of the old man with flowing beard who also constantly occurs in Rembrandt's early work; and variety in the treatment of the beard is the kind of licence that Rembrandt might be expected to have taken in introducing his father in various situations and disguises.

Yours faithfully,

A. M. HIND.

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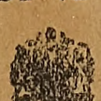
BY APPOINTMENT  TO HIS MAJESTY

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CONTENTS

A PREDELLA BY PESELLINO—BY RAYMOND HENNIKER-HEATON
ENGLISH ENAMELS OF THE TWELFTH CENTURY—II—BY THE LATE H. P. MITCHELL
TWO ITALIAN PRIMITIVES IN MOSCOW—BY VERA ANDREYEFF
A LATE ANTIQUE RELIGIOUS SYMBOL IN WORKS BY HOLBEIN AND TITIAN—BY ERWIN PANOFSKY AND FRITZ SAXL
THE REINSTATEMENT OF MYRON—BY C. K. JENKINS
THE VANISHING ARTS OF A PEASANTRY—BY CAMILLA DOYLE
A CHINESE SCABBARD-JADE—BY W. PERCEVAL YETTS
SHORTER NOTICES: MR. ERIC GILL (D.S.M.); LONDON PUBLIC GALLERIES
LETTERS: THE NATIONAL GALLERY, MILLBANK (CHARLES AITKEN AND R. R. TATLOCK)

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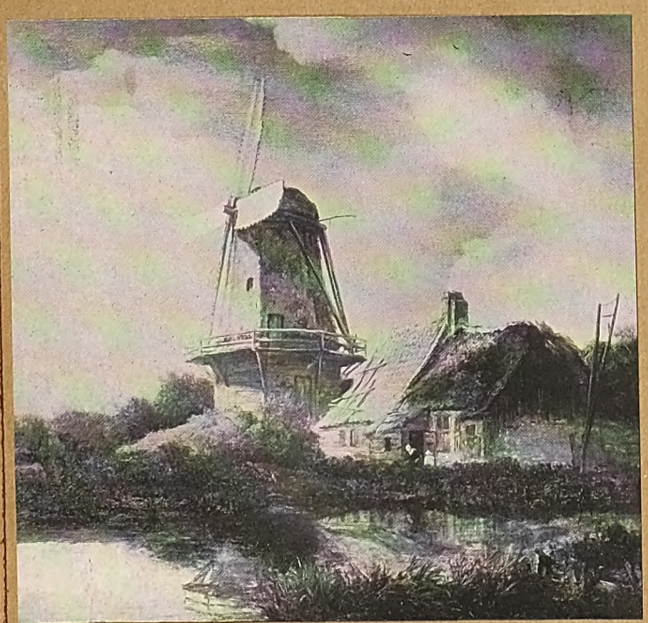

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CONTENTS

	PAGE
A Predella by Pesellino. By Raymond Henniker-Heaton	155
English enamels of the twelfth century—II. By the late H. P. Mitchell	161
Two Italian Primitives in Moscow. By Vera Andreyeff	173
A Late Antique religious Symbol in Works by Holbein and Titian. By Erwin Panofsky and Fritz Saxl	177
The Reinstatement of Myron. By C. K. Jenkins	182
The Vanishing Arts of a Peasantry. By Camilla Doyle	192
A Chinese Scabbard-jade. By W. Perceval Yetts	197
Shorter Notices: Mr. Eric Gill (D.S.M.); London Public Galleries	201
Letters: The National Gallery, Millbank (Charles Aitken and R. R. Tatlock)	203

LIST OF PLATES

	PAGE
A Predella by Pesellino. I—*The Legend of St. Sylvester.* Predella panel by Pesellino. (Worcester Art Museum, Mass.)	154
II—[A] *St. Sylvester.* [B] *The Empress.* [C] *Attendants.* Details from a Predella panel by Pesellino. (Worcester Art Museum, Mass.)	157
III—[A] *St. Sylvester and the prefect Tarquin.* [B] *St. Sylvester and the Dragon.* Predella panels by Pesellino. (Palazzo Doria, Rome)	160
English Enamels of the twelfth century—II. I—[A] *St. Paul disputing with the Greeks and Jews* (Victoria and Albert Museum). [B] *St. Paul among his disciples* (Metropolitan Museum, New York). [C] *St. Paul let down in a basket from the walls of Damascus* (Victoria and Albert Museum). [D] *St. Peter essaying to walk on the Water* (Germanisches Museum, Nuremberg). Champlevé enamel on gilt copper, each 12.7 cm. by 8.5 cm. Here identified as English	163
II—[A] *St. James the Less and St. Jude.* Enamel, here identified as English. 13.6 cm. by 10.4 cm. (British Museum). [B] *Christ enthroned.* From Bede on the Apocalypse; second half of the twelfth century. (St. John's College, Cambridge). [C] *Seated Physician.* From a medical treatise; late twelfth century (British Museum). [D] Inscription from an enamel on Plate I. [E, F] Seal of St. Albans Abbey. [G] *Seated Physician.* From a medical treatise; late twelfth century (British Museum)	166
III—[A] Standing figure. English twelfth-century drawing. [B] Drawing from Terence (Bodleian Library, Oxford). [C, D, G, H] Drawings from a Bestiary of the twelfth century (British Museum). [E, F] Drawings from an English MS. (British Museum)	169
Two Italian Primitives in Moscow. [A] *The Mocking of Christ.* [B] *The Flagellation,* here identified as by Giunta Pisano. Canvas on panel. (Museum of Fine Arts, Moscow)	172
The Reinstatement of Myron. I—[A] The Discobolus (Terme Museum, Rome). [B] The Cassel Apollo (from a cast). [C] Athena (Frankfort). [D, E, F] Three views of the head of Athena, here identified as the Samian Athena of Myron. Marble. (Bologna)	184
II—[A and B] Replica of Cassel Apollo. Marble (Count Arco, Munich). [C] Replica of Frankfort Athena. Marble (Dresden). [D] Athena. Marble (Frankfort). [E] Head of Athena. Marble (Bologna)	185
III—[A and B] Group of Athena and Marsyas. Marble (Frankfort and the Lateran Museum, Rome). [C] Statuette of Heracles. Marble (Boston, U.S.A.). [D] Statue of Athena, with head copied from the Bologna head. Marble (Dresden)	189
The Vanishing Arts of a Peasantry. [A] Skirt of striped drill worn by women on canal boats. [B] Painted bowl in use on barges. [C] Painted can. [D] Decorated barge. [E] Top of painted stool	193

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PAGE

A Chinese Scabbard-jade. [A] Face and side of scabbard-jade found in Corea. Length, 11.9 cm. [B] Face, side and back of scabbard-jade. White. Length, 11 cm. (Mr. O. Raphael). [C] Face and side of scabbard-jade. Brown. Length, 9.3 cm. (Mr. O. Raphael). [D] Face of scabbard-jade. Black. Length, 8.5 cm. (Mr. W. P. Yetts). [E] Reconstruction drawn by Mr. K. Ogawa of sword found in Corea, showing sabbard-jade *A in situ*. Length of sword, 1.04 m. This and *A* are reproduced from "Archæological Researches on the Ancient Lolang District" 196

Shorter Notices: Mr. Eric Gill. *Crucifixion* and *Scenes from the Life of St. John the Baptist*. Design by Eric Gill for a projected oak altar-piece for Rossall School . 200

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The Legend of St. Sylvester. Predella panel by Pesellino. (Worcester Art Museum, Mass.)

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A PREDELLA BY PESELLINO

BY RAYMOND HENNIKER-HEATON

MR. ROGER FRY has written[1] that "Pesellino from the first shows an extraordinary talent for small narrative—his works are indeed almost confined to predelle and cassoni—but in those he gave evidence of rare imagination and a precision of design, a knowledge of the structure and movement both of the figure and animals, which are very remarkable . . . Had he lived longer, there can be no doubt he would have been one of the great names of the Quattrocento; he had already far surpassed Lippi in the precision of his drawing and the alertness of his observation." The art of Pesellino, always esteemed, is to-day even more highly thought of than it was, and there can be but few who would not agree that it was his short life that prevented him from becoming one of the most outstanding Florentine painters of the fifteenth century. It will be remembered that Pesellino was only thirty-five when he died in 1457. Mr. Berenson in the second edition of his "Florentine Painters of the Renaissance" mentions only twenty-one pieces, but that list is obviously incomplete, it does not include, for example, the great *Trinity* of which the greater portion is in the National Gallery or the chief of the three panels which form the subject of this article.

Writing in 1850, Mrs. Jameson[2] mentioned three panels portraying the legend of St. Sylvester as being then in the possession of Prince Doria in Rome. She gave Fra Angelico as the artist: but that was undoubtedly an error for all agree that the panels were the works of Pesellino. Now Prince Doria possesses only two of the three panels, the longer middle one (B) is no longer with them: and these two, it may be noted, are not in the picture gallery, but in the private part of the Doria Palace. The larger one is now in the museum of the city of Worcester, Massachusetts. Experts recognize the Worcester panel as the work of Pesellino, and a comparison of it with the two panels belonging to Prince Doria leaves it beyond doubt that it is the one which in 1850 was in Prince Doria's collection and is there no longer. Why or when it left that collection cannot be said, but it passed into the hands of Lord Northesk and was sold with the rest of the Northesk collection at Sotheby's in 1915. it was known to have been purchased in Italy some fifty or sixty years previously, which brings us very close to 1850. Most of the London critics failed to recognize it as the missing Pesellino panel, indeed as a Pesellino at all, and it went for £150, a hundredth part of the price paid a few years previously for a far less important specimen of that artist's work. The credit for the identification of this most important fifteenth century panel must be given to Mr. R. Langton Douglas.

The colour in the Worcester predella is unusually rich and a few words describing it will not be out of place. Dominant passages of bright vermilion are arranged against the green walls and blue sky which combined with other charmingly placed tones of blue, green, orange, brown, grey and striking black notes create a design of dazzling beauty. The sky is suggestive in its mood and appears to be in keeping with the splendid dignity and expressiveness of the figures engaged in the drama. The influences of Fra Angelico and Fra Filippo Lippi are evident, a fact which combined with the fine but careful character of the drawing, indicates an early work by Pesellino, probably done a year or two before 1450.

The three panels together make up the predella of some unknown altar piece, perhaps one by Pesellino's master, Fra Filippo. They depict some half dozen incidents in the legend of St. Sylvester who was Pope from A.D. 314 to 335. The legend, of course, is eminently unhistorical, for it represents the Emperor Constantine as a persecutor which he was not; peace was secured for the christian church by the victory of that Emperor over Manentius at the Miluian Bridge, just outside Rome, a year before the election of Sylvester to the papal throne. But that is the way of legends.

The panel [PLATE III, A], which would have been at the left of the predella, as viewed by the spectator, contains three of the scenes, those connected with the prefect Tarquin. St. Sylvester is represented as Pope, but according to the thirteenth century "Legenda Aurea,"[3] the authority for the legend, these particular incidents occurred before his election to the papacy and whilst he was a simple priest. The story goes that he received into his house a Christian named Timothy, who not long after was martyred. Tarquin supposed that he had left an abundance of riches behind him and demanded these from Sylvester,

[1] Macmillan's "Guide to Italy and Sicily," 5th edition. 1905. Introductory chapter on Italian Art by Roger Fry, p. xlvii.

[2] Sacred and Legendary Art, 2nd edition, p 408.

[3] "Legenda Aurea." By Jacobus de Veragine, Archbishop of Genoa. It was translated into English by Caxton, whose version has been reprinted in the Temple Classics (Dent).

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threatening him with death in case of refusal; finding, however, that Timothy had left nothing much, he ordered Sylvester to sacrifice to idols, accompanying his order with renewed threats in case of non-compliance, this time of torture. The saint in reply told him that he, the prefect, would die that self-same night. Sylvester was put in prison: the prefect went to his dinner and was choked by a fish-bone which the old English translation of the "Legenda Aurea" tells us "turned in his throat and stuck fast, so that he could neither have it down nor up." Sylvester was then set free. In the panel we see him on the left, with two guards, before the prefect: then in the middle comes the prefect's dinner, the moment chosen by the artist being that in which Tarquin falls dead, his attendants looking on complacently; and on the right we see Sylvester under two aspects, first as prisoner through the barred window of his prison house, and then walking from that same prison a free man. Next we have the long middle panel [FRONTISPIECE and PLATE II] and Constantine, the emperor, comes on the scene. According to the legend, under circumstances which do not concern us now, Constantine was converted and baptized. The legend goes on to say that Helena, his mother, wrote congratulating him on the abandonment of idolatry but blaming him for accepting Christianity rather than Judaism. Constantine thereupon ordered that his mother should bring together the greatest masters of the Jews whilst he found the greatest of the Christian teachers, with a view to the two bands holding a disputation. As arbitrators, he named two pagan philosophers, Cato and Zenophilus. The Jews began, and St. Sylvester replied, steadily refuting their arguments from the scriptures; and the pagan arbitrators inclined to the Pope rather than to the rabbis. Something had to be done by the latter to counter this, so Zambri who was not only the most learned of those on the Jewish side, but also a magician, challenged St. Sylvester to a trial of strength of a different character. He asked the latter whether he knew the name of the Almighty, the name which no creature could hear and live. He added that he knew it, and if a fierce bull were brought it would fall dead when this name was whispered in its ear. A bull was brought, one so fierce that a hundred men were required to hold it, and things happened as Zambri had said. The Jews were triumphant, the arbitrators were struck dumb and the Emperor himself was staggered—not so St. Sylvester. He said that the name used by Zambri could not have been that of Christ and in turn challenged Zambri to restore the dead bull to life and the arbitrators enforced the request. Zambri was impotent. St. Sylvester then made the sign of the cross, ordered the bull to get up and go his way in peace; the animal instantly obeyed him and, instead of the fierce creature he had been, showed himself gentle and tame. The result of this was the instant conversion of the Empress, the Jewish doctors, the pagan arbitrators, and all others there present. This is the scene represented on the panel. At the extreme left we see Constantine with his two assessors, on the extreme right the Empress Helena with the learned men of the Jews; and in the centre we see St. Sylvester on his knees, with the bull rising at his command and Zambri, the magician standing close by. My attention has been called to some of the dresses shown on the panel. The Pope is wearing a three-crowned tiara and a mantle which at first sight would be taken for a cope, but which, in fact, is the papal form of the *cappa clausa;* a garment worn by the more dignified of the clergy, and, by an interesting survival, at Cambridge by the Vice-Chancellor and on occasion certain other dignitaries; and in the case of the Cambridge officials, as in that of the Pope, the *cappa* has ceased to be a *cappa clausa* in anything but name. The outer garment of Zambri is curiously suggestive of that worn by consistorial advocates, a body of Roman lawyers, on the occasion of a papal coronation: whilst the dresses of the two arbitrators sitting by the Emperor and one, at any rate, of the rabbis at the side of the Empress, are reminiscent of academical dress.

The right panel [PLATE III, B] gives us another section of the Sylvestrian legend. It was reported to the Emperor that day by day a dragon living in a pit in Rome destroyed more than three hundred human beings with his breath. Constantine consulted the Pope who undertook to deal with the beast. St. Peter appeared and gave him instructions as to how he should set about the business. Acting on those instructions, taking two priests with him, he went down a hundred and fifty steps into the pit, exorcized the dragon and then bound his mouth with a thread which he sealed with a signet bearing the sign of the cross. Two pagan magicians followed him to see if he actually went down to the dragon, and on his return he found these wretched creatures all but dead from the stench of the dragon's breath; so he restored them to health, and they, with a great multitude of their followers, abandoned their idol and were baptized. The panel gives us two scenes. On the right we see St. Sylvester in his *cappa* and tiara sealing the mouth of the dragon after having tied it up: with him are two clerks in long surplices, one of them holding the cross-tipped ferule which

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A—St. Sylvester; B—The Empress; C—Attendants. Details from a predella panel by Pesellino. (Worcester Art Museum, Mass.)

Plate II. A Predella by Pesellino

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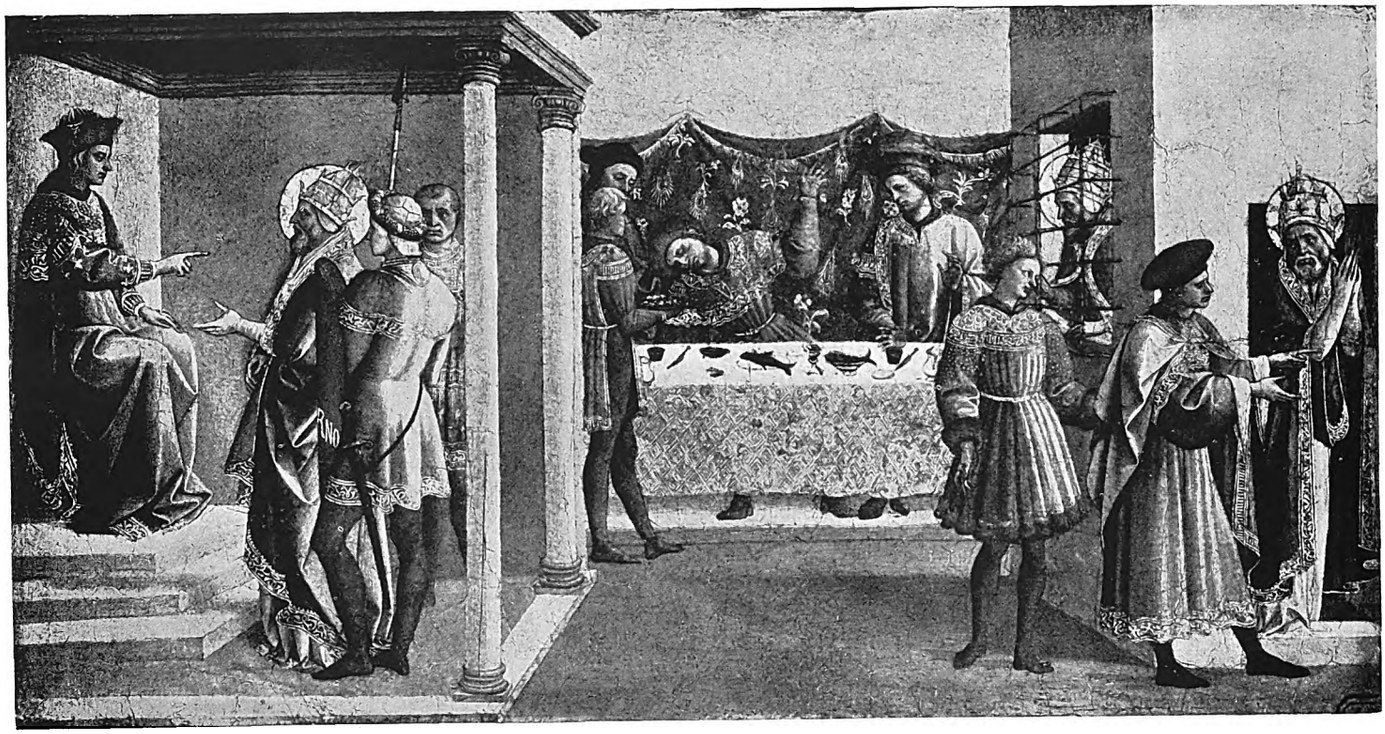

A—St. Sylvester and the prefect Tarquin. Predella panel by Pesellino (Palazzo Doria, Rome)

B—St. Sylvester and the Dragon. Predella panel by Pesellino (Palazzo Doria, Rome)

Plate III. A Predella by Pesellino

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the Pope uses on certain occasions. To the right is a group of eleven persons; the Emperor is standing with three others, one of them, on his left, obviously a man of importance, perhaps the "bishop of the idols," to use Caxton's translation of the "Legenda Aurea," who had gone to Constantine with the story of the dragon's devastations since he, the Emperor, had become a Christian; lying in front of this group are the two magicians who had been brought to death's door, with St. Sylvester, a clerk, and a layman kneeling in prayer, and to the Pope's right stand the two clerks who had accompanied him on his visit to the dragon, one of them, as before, bearing the papal ferule. And this completes the series.

ENGLISH ENAMELS OF THE TWELFTH CENTURY—II.

BY THE LATE H. P. MITCHELL

[The first part of this article was published, during Mr. Mitchell's life-time, in Vol. XLVII of THE BURLINGTON MAGAZINE, p. 163 (October, 1925), was greatly appreciated in England and made a particularly deep impression on French scholars, several of whom, obviously to the author's pleasure, proclaimed it as a masterpiece of exposition. The following paper had been practically completed and was about to be published when Mr. Mitchell died. His colleague, Mr. W. W. Watts, has kindly read the manuscript, added references to the illustrations and footnotes and verified some references and completed others. Mr. Watts reminds us that the plaque illustrating St. Paul's escape from Damascus is now at the Victoria and Albert Museum, Mrs. Mitchell having generously contributed a considerable sum towards its purchase, in furtherance of her husband's desire to secure it for the nation.—EDITOR.]

IN the previous article an example was given of English enamelling of about the third quarter of the twelfth century, in a highly characteristic style of drawing distinguished by figures in expressive and even exaggerated action, with clinging and stringy draperies, owing not a little to Byzantine influence. This manner of drawing, one of the varieties found in English art of the period, was specially characteristic of the Winchester school, but seems to have found favour also at Canterbury. A finely preserved painting of St. Paul shaking off the viper into the fire, on the wall of St. Anselm's chapel in Canterbury Cathedral,[1] is an admirable example of the style.

But other paintings at Canterbury, on the vault of St. Gabriel's chapel in the crypt, also of the twelfth century, show an entirely different method of drawing draperies, freer from Byzantine influence. The robes here no longer cling to the figures in a way suggestive of thin oriental silks, but appear of the more substantial nature of linen or wool, with numerous folds represented by groups of lines in this or that direction.[2] This style of drawing is found also in the twelfth century glass-painting[3] and pre-eminently in the miniatures of manuscripts. It may, indeed, be regarded as the normal manner of English figure-drawing of the middle and second half of the twelfth century.[4]

It will not be surprising to find that this manner of drawing extended also to enamelling, of which some examples will now be described. These form a clearly defined group of pieces, so closely related by that style that they may safely be attributed to a single hand. Applying the tests proposed in the previous article, we may say that in the first place these specimens exhibit a strongly marked character different from that of any of the known classes of groups of continental enamels; secondly we shall compare them with some drawings from English manuscripts of similar date; thirdly we shall consider what is known of their provenance.

The group consists of four oblong plaques of the same size, three dealing with subjects from the life of St. Paul and one from the life of St. Peter, and a panel of a different shape with figures of two apostles, SS. James the Less and Jude. All are executed in champlevé enamelling on gilt copper, and are pierced round the edge with holes for attachment in the usual way to a wooden foundation.

[1] Exhibition of British Primitive Paintings, 1923, *Catalogue*, pl. 1. The chapel was originally dedicated to SS. Peter and Paul—hence the subject. The remarkable Bible of Lambeth Palace Library (MS. 3), of which the companion volume was recently discovered in the Maidstone Museum, is a striking example of the same manner. It has been suggested that it may be Canterbury work, apparently about 1150. (*Ibid.*, pl. XL.)

[2] These drawings are now much less perfect than when recorded by Dart in the eighteenth century. They are assigned to a date about the middle of the twelfth century, and owe their preservation to the walling-up of the chapel, done before the end of the century. Coloured reproductions of them by James Neale are preserved in the cathedral library, and are reproduced on a small scale in *Archæologia Cantiana*, vol. xiii, where they are fully described in a paper by Canon Scott Robertson.

[3] As in the large figures of prophets from the clerestory of the choir at Canterbury, but now in the great windows of the south transept (photographs in Victoria and Albert Museum). They have every appearance of being contemporary with the architecture of the choir, finished in 1184.

[4] Both styles are represented, as well as a beautiful intermediate manner, in the drawings of the Great Vulgate at Winchester. (Previous article, PLATE II, and *Catalogue* referred to [in Note] above, pl. XLI.)

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PLATE I, A. *St. Paul disputing with Greeks and Jews.* To left, Paul standing with right hand raised and a scroll in his left; behind him, a tree, to show it is in the open air. To right, three bearded men seated on a bench, two wearing crowns, one holding a scroll and the others books; behind, the heads of two women or youths. Inscribed on the scrolls DISPVTABAT CV[m] GRECIS & REVINCEBAT IVD [æos]. Figures reserved in metal on lapis-blue ground; Paul's nimbus, turquoise-blue; legs of two figures to right, lapis-blue and apple-green; Paul's mantle, shaded turquoise-blue and white with green shading next his body; mantles of figures on right, shaded purple and white and blue and white; bench, mottled-green and yellow; ground below, shaded lapis-blue and white. One border is purple shading to white; two others show the unusual sequences of turquoise-blue, purple, white—and apple-green, turquoise-blue, white; the fourth border has lost its enamel. Robes and tree diapered with circles and spots; cushion with cross-hatching and dotting. Engraved lines filled in with red and blue enamel. (The last two faces on the right, the skirt of the robe of the middle seated figure, and the leg of the next figure, are all disfigured by modern engraving which cuts through the gilding.) Ribbed edge. 5 in. by 3.4 in. (12.7 by 8.6 cm.) Victoria and Albert Museum, No. 223-1874. From the John Webb Collection (earlier provenance unknown).

PLATE I, B. *St. Paul seated among a group of his disciples.* Paul on a throne in the middle, with three small figures above and two below on either side, all nimbed. He holds a scroll inscribed with the names of three of his Epistles—AD. ROMANOS AD. CHORINT [hios]. AD. PHILIPPENSES. Figures for the most part reserved in the metal on a ground lapis-blue and (under seats) mottled green-and-yellow; robes of four figures shaded grey-blue and white, and purple and white; nimbi turquoise-blue and lapis-blue; ground in front shaded blue and white; borders at ends, purple spotted with white. Engraved lines filled in with dark blue. Ribbed edge. About 5 in. by 3.4 in. Metropolitan Museum, New York. (Pierpont Morgan Collection, from the Hœntschel[5] and S. Bardac Collections; earlier provenance unknown.)

PLATE I, C. *St. Paul let down in a basket from the walls of Damascus.* Paul seated in the basket is seized by the arms by a figure on the right, while another signals with his hand to a companion on the battlements who holds the rope. Above, the inscription +A.FR[atr] IBVS DIMISSVS.E[st]. IN.SPORTA Figures reserved in metal on apple-green ground; Paul's nimbus turquoise-blue; windows and battlements and ground below shaded in various combinations of turquoise-blue, lapis-blue, dark blue, green, purple, lilac, yellow and white. Borders (left) green, and (right) semi-translucent purple. Engraved lines filled in with dark blue. Ribbed edge. (Patches of enamel wanting.) 5 in. by 3.4 in. (12.7 cm. by 8.5. cm.). The Victoria and Albert Museum, No. M 312-1926. (From the John Edward Taylor Collection, earlier provenance unknown.)[6]

PLATE I, D. *St. Peter, essaying to walk on the water, succoured by our Lord.* Christ stands at the left, his right hand raised in blessing, his left holding a scroll inscribed MODICE. F. [idei]. Q [ua] R [e]. DVBIT [asti] (Matt. xiv. 31). Peter approaches with right hand raised and left hand holding up his robe. To right, a boat on the sea with three Apostles drawing a net with fishes in it. Figures reserved in the metal and mostly diapered with groups of spots, on a ground of dark blue (granular and semi-translucent); Christ's nimbus the same; water shaded green and white, and green, grey-blue and white; nimbi of disciples, turquoise-blue and apple-green; border (much restored), purple with white spots, and shaded grey and white. Ribbed edge. 5 in. by 3.4 in. (12.7 cm. by 8.5 cm.). Germanisches Museum, Nuremberg (K.G. 609, an old acquisition, provenance not recorded).[7]

PLATE II, A. *St. James the Less and St. Jude.* Seated figures under coupled arches, the robes and nimbi in enamel, the heads, hands, and feet reserved in the metal. Ground of metal diapered with cross-hatching and a circular punch; other engraving throughout filled in with blue and red enamel. James has a scroll and Jude a book, illiterately inscribed with what is intended for the opening words of their epistles—"Jacobus Dei et domini nostri Jesu Christi servus" and "Judas Jesu Christi servus," respectively. The colouring is very peculiar:—James's outer robe pale blue with darker blue folds and white border; his inner robe strong yellow with pale green folds and white border; he holds writing implements and has a desk on his knees with panels of lapis and

[5] I am indebted to Mr. Joseph Breck, Assistant Director of the Metropolitan Museum, for drawing my attention to this piece, and for the photograph reproduced. I regret that I have not seen the original, and for the colouring have had to rely on the reproduction in M. André Pératé's sumptuous *Catalogue of the Hœntschel Collection*, Paris, 1911, pl. III ("Art Rhénan, fin du XIIe siècle." He compares it with a plaque from the V. Gay Collection in the Louvre, which is quite different in style, however). The length as given by Pératé, 12.5 cm., is just under 5 inches. The scale on the photograph reproduced gives 5.1 inches.

[6] Sale Catalogue, Christie's, July 1, 1912, lot 62, pl. p. 44 ("By Friedericus of Cologne"). Burlington Fine Arts Club, Exhibition of European Enamels, 1897, pl. III.

[7] I have to thank Dr. E. H. Zimmermann, Director of the Museum, for kindly furnishing the photograph reproduced.

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A—

—B

C—

—D

A—St. Paul disputing with the Greeks and Jews (Victoria and Albert Museum); *B—St. Paul among his disciples* (Metropolitan Museum, New York); *C—St. Paul let down in a basket from the walls of Damascus* (Victoria and Albert Museum); *D—St. Peter essaying to walk on the Water.* (Germanisches Museum, Nuremberg). Champlevé enamel on gilt copper, each 12.7 cm. by 8.5 cm. Here identified as English

Plate I. English Enamels of the twelfth century—II

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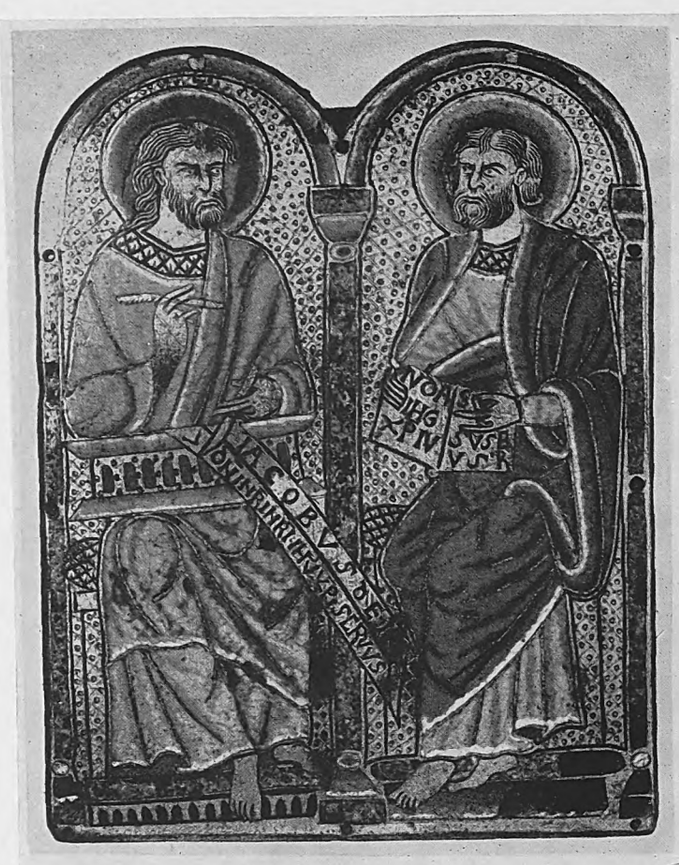
A—



—B, C

D, E—

—F, G

A—St. James the Less and St. Jude. Enamel, here identified as English. 13.6 cm. by 10.4 cm. (British Museum); *B—Christ enthroned.* From Bede on the Apocalypse; second half of twelfth century. (St. John's College, Cambridge); *C—Seated Physician.* From a medical treatise; late twelfth century. (British Museum, Harl. 1585, fol. 7 v.); *D*—Inscription from an enamel on Plate I; *E, F*—Seal of St. Alban's Abbey; *G—Seated Physician.* From a medical treatise; late twelfth century. (British Museum, Harl. 1585, fol. 13 r.)

Plate II. English Enamels of the twelfth century—II

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turquoise blue alternately; his nimbus is turquoise blue and purple with white border. Jude's outer robe is purple with dark purple folds and white border; his inner robe pale blue with darker blue folds and white border; his nimbus is banded lapis blue, rich apple-green and pale green, with white border. The columns and foot-stools are crudely mottled with variegated colours; arches banded respectively with apple-green, pale green, and white, and with purple, lapis blue, and white. Cushions and necks of robes diapered with lozengy pattern in scarlet. The colour scheme is most unusual, varied and strong, rich yellow, chocolate-purple, and pale blue predominating. The edge is slightly bevelled, and a roughly made brass handle has been added at the back for use as a pax. 5.35 in. by 4.1 in. (13.6 cm. by 10.4 cm.). British Museum. (Purchased in 1850 from Mr. J. Webb, probably the collector-dealer, John Webb.)

The whole of this group of enamels are unmistakably related in style, but especially by the very distinctive drawing of the human face. The St. Peter subject is executed with a more timid and refined touch than the others (possibly it was one of the first of the series to be executed in an unaccustomed technique), but it may be confidently affirmed that all are the work of the same artist.

The James and Jude plaque differs from the others in the figures being in enamel on a ground reserved in the metal, the converse of the general practice observed in the other pieces; but in most of these also enamelled robes occur as an alternative. The colouring of this piece is very unusual in its free use of a rich yellow and its remarkable combinations of colours.[8] Equally curious groupings of colours occur in the plaques shown in PLATES I, A and C, and most of the subjects show a partiality for a colouring of apple-green and rich blue.

The similarity of size of the oblong panels suggests that they were all made for the same piece of church furniture, altarpiece or other. It seems not unlikely that they formed part of a lengthy set of subjects[9] from the lives of St. Peter and St. Paul, perhaps for the altar of a church with the joint dedication, like the chapel at Canterbury already referred to. The panel with the two apostles SS. James and Jude may be supposed to have formed part of a series of the twelve apostles, two by two, flanking a figure of Christ in Majesty, as a border to the whole composition above or below. Their different method of technique would thus form an effective contrast to the main portion of the work. It is not irrelevant to remark that for the joint dedication to St. Peter and St. Paul there was an extraordinary enthusiasm in England.[10] The length of the oblong plaques in an exact measure of English inches may also be noted. The style of drawing and general character indicate a date for all about the middle of the twelfth century or soon after; and in support of the claim for English origin here made for them some examples of English drawings of the twelfth century are shown for comparison."[11]

Three subjects on PLATE II are intended to illustrate the general method of line drawing for seated figures in English manuscripts of the period. PLATE II, B, *Christ enthroned,* with a sword proceeding from his mouth,[12] may be compared with the figure of St. Paul in PLATE I, B, both for arrangement of robe on legs, type of head, and treatment of cushion. The seated figure of a physician in PLATE II, C,[13] offers another example. Another seated physician shown in PLATE II, G[14] shows an arrangement of the robe akin to the central figure in I, A, and to some of the minor figures in I, B.

PLATE III, A,[15] shows the treatment of a standing figure, for comparison with those in PLATE I, A, C and D (in the last the type of head also deserves comparison). PLATE III, B, offers an example for the celebrated Terence of the Bodleian Library, from St. Albans Abbey, where the figure wears the actor's mask derived from a drawing in some classical MS. which provided the model to the twelfth century artist.[16]

[8] In this respect it recalls some of the subjects of the great Bible of mid-twelfth century date at Lambeth (MS. 3), attributed to Canterbury. (*Catalogue,* as in note 1, No. 99, pl. XL.)

[9] The great altarpiece at Klosterneuberg (originally the decoration of an ambo) executed by Nicholas of Verdun, and finished in 1181, comprises no less than fifty-one enamelled panels set in ornamental framing. (Drexler und Strommer, *Der Verduner Altar, ein Emailwerk des XII Jahrhunderts im Stifte Klosterneuberg bei Wien.*)

[10] In the single county of Kent no less than sixty-one churches were dedicated, while St. Peter and St. Paul were honoured singly with only one apiece. Nor is this surprising since Augustine seems to have dedicated England especially to their joint protection. (Bishop G. F. Browne, *Studies in Church History, The Cultus of St. Peter and St. Paul,* 1919, pp. 57, 59, 60).

[11] For our present purpose it is not necessary to consider how far these examples may be indebted, directly or indirectly, to classical or other sources—the handling is English of the twelfth century.

[12] From Bede on the Apocalypse. Second half of twelfth century. St. John's Coll., Cambridge. Illustrated by permission of the College. (James, *Catalogue,* 209, iii 6). From Ramsey Abbey. Has been conjecturally attributed to Durham.

[13] From a medical treatise, late twelfth century. Brit. Mus., Harl. 1585, fol. 7v.

[14] Again from Harl. 1585 (fol. 13 r.), as are also PLATE III, E, F (fol. 12 v.). These two exceptionally beautiful drawings are by another hand than the rest of the drawings in the MS. They are done in black outline on background of blue, and blue and red, within borders of gold and colour, the whole strongly reminiscent of enamelled plaques.

[15] See previous note. It has been suggested that the figure may be Hippocrates, in spite of the nimbus; the text shows him to be conjuring the Earth.

[16] Twelfth century MS. Terence, fol. 48 v. (The figure has been reversed in reproduction).

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On PLATE III, C, D, G, H, a group of subjects is illustrated from a Bestiary of the twelfth century,[17] in which the style and quality of drawing is so strongly akin to that of the enamels, that if its place of origin could be discovered it would be valuable evidence for locating the enamels. The dresses of several of the figures in this MS. are distinguished by a series of looped folds at the waist, a mannerism exactly repeated in the enamels PLATE I, A and C, but by no means common, as a long search has proved.

The two remaining subjects, PLATE III, E and F, [18] are included for the interest of a particular detail. They are examples of several in the same MS. which show a peculiarity of a half-rosette of embroidery on the robe at the thigh, a peculiarity reproduced precisely in the middle seated figure in the enamel PLATE I, A.

In these illustrations from English manuscripts of the twelfth century we find unmistakably the same style and character which appears in the enamels. The same manner of drawing the draperies, the same freshness and individuality of treatment, the same expressive actions and freedom of movement, are recognizable in both. Here and there, as we have seen, more striking similarities of detail appear, and such identity of details furnishes the most convincing evidence of an identical or closely related origin.

Another unusual feature of the enamels is the diapering of the dresses of many of the figures with punched ornaments consisting of groups of dots or roundels. This powdering of robes was a practice specially, though by no means exclusively, favoured by English miniature artists. (It naturally does not appear in outline drawings, such as those illustrated.) The entire background of the double-arched plaque is similarly enriched with a diaper of hatched lines and roundels.

The inscriptions on the enamels are in the main in plain Roman capitals. Two of the T's are of round uncial shape and nearly all the D's; but E and H, often of round form in the second half of the twelfth century, are here uniformly square. Inscriptions engraved on metal do not always follow the models of book-alphabets written with the pen or the brush, and closer parallels may then be found in the engraved matrices of seals, for approximately dated examples of lettering. The seal of St. Albans Abbey, shown on PLATE II, E and F[19] has lettering by no means unlike the rather uncouth lettering of the enamels. Comparison with other ecclesiastical seals, and with the great seals of the English kings, provides similar evidence that the inscriptions on our enamels belong rather to the middle than to the later years of the century. The character of the lettering is, indeed, but little removed in the main from that of the inscriptions on the Gloucester Candlestick (a part of which is shown on PLATE II, D) of a date about 1110.

On the evidence afforded by the inscriptions, then, as well as from the character of the figure-drawing, it is reasonable to assume a date for the enamels not later than about the middle of the twelfth century.

It seems probable that the St. Albans seal was the work of the monk Anketil, the "aurifaber incomparabilis," who for his skill having served as moneyer for seven years to the King of Denmark, came home to his friends and relations and took the habit at St. Albans.[20] When we read of the splendid ornaments of goldsmith's work from his hand and others with which the abbey was enriched under Abbot Geoffrey (119-1146) and his immediate sucessors,[21] we are tempted to think that St. Albans was just the place where such works as our enamels might have been produced.

But among the notable churches of England more than one was dedicated to St. Peter and St. Paul, and here the enamels with subjects from the lives of the two Princes of the Apostles would have been even more appropriately in place than at St. Albans. Among such were St. Augustine's Abbey, Canterbury,[22] and Glastonbury Abbey itself, of which Bishop Henry of Blois was abbot from 1126 to 1171 (holding the bishopric of Winchester in addition), and where he is expressly recorded to have given various ornaments to the church.[23]

In former articles in this Magazine[24] reference was made to the activity as a patron of art

[17] Brit. Mus., Add. MS. 11283. Unfortunately its precise locality of origin has not been determined. The bold style of drawing rather recalls the vigorous manner of the magnificent St. Albans Psalter at Hildesheim, which however, is of the first half of the twelfth century and definitely earlier in style. The illustrations to Professor Adolf Goldschmidt's important monograph on this MS. convey but a feeble impression of its quality.

[18] Harl. 1585 (as Note 14).

[19] Birch, *Catalogue of Seals*, British Museum, No. 3939. This seal is obviously earlier than that of Abbot Simon of the same monastery, A.D. 1167—1188 (Birch, No. 3946), and may safely be attributed to the first half or middle of the twelfth century. Its ivory matrix is preserved in the British Museum, but worn and re-touched, as may be seen in the portion of inscription in our illustration [PLATE II, E, F].

[20] Before 1129. *Gesta Abbatum Monasterii S. Albani* (Rolls Series), I, pp. 84, 86. His work as a seal engraver at St. Albans is attested by the story of Prior Alexis, deposed in 1149 on suspicion in regard to an uncut seal observed on Anketil's bench. *Ibid*, p. 108.

[21] *Ibid.*, pp. 83-87, 93-96. At p. 132 we read how Adrian IV (Nicholas Breakspear, Pope 1154-1159, a native of Hertfordshire) on receiving a present of a pair of candlesticks of gold and silver from St. Albans, broke into praises of them, and forthwith presented them to St. Peter's in honour of the English protomartyr.

[22] G. F. Browne, *op. cit.*, p. 53. The dedication was retained for the Norman church of the eleventh century. (Gocelin, quoted by Sir W. H. St. John Hope, in *Archæologia Cantiana*, xxxii, p. 5).

[23] R. Willis, *The Architectural History of Glastonbury Abbey*, 1866, pp. 7, 9 (quoting A. de Domerham).

[24] Vol. XXXV, pp. 96, 217 (September, Nov., 1919).

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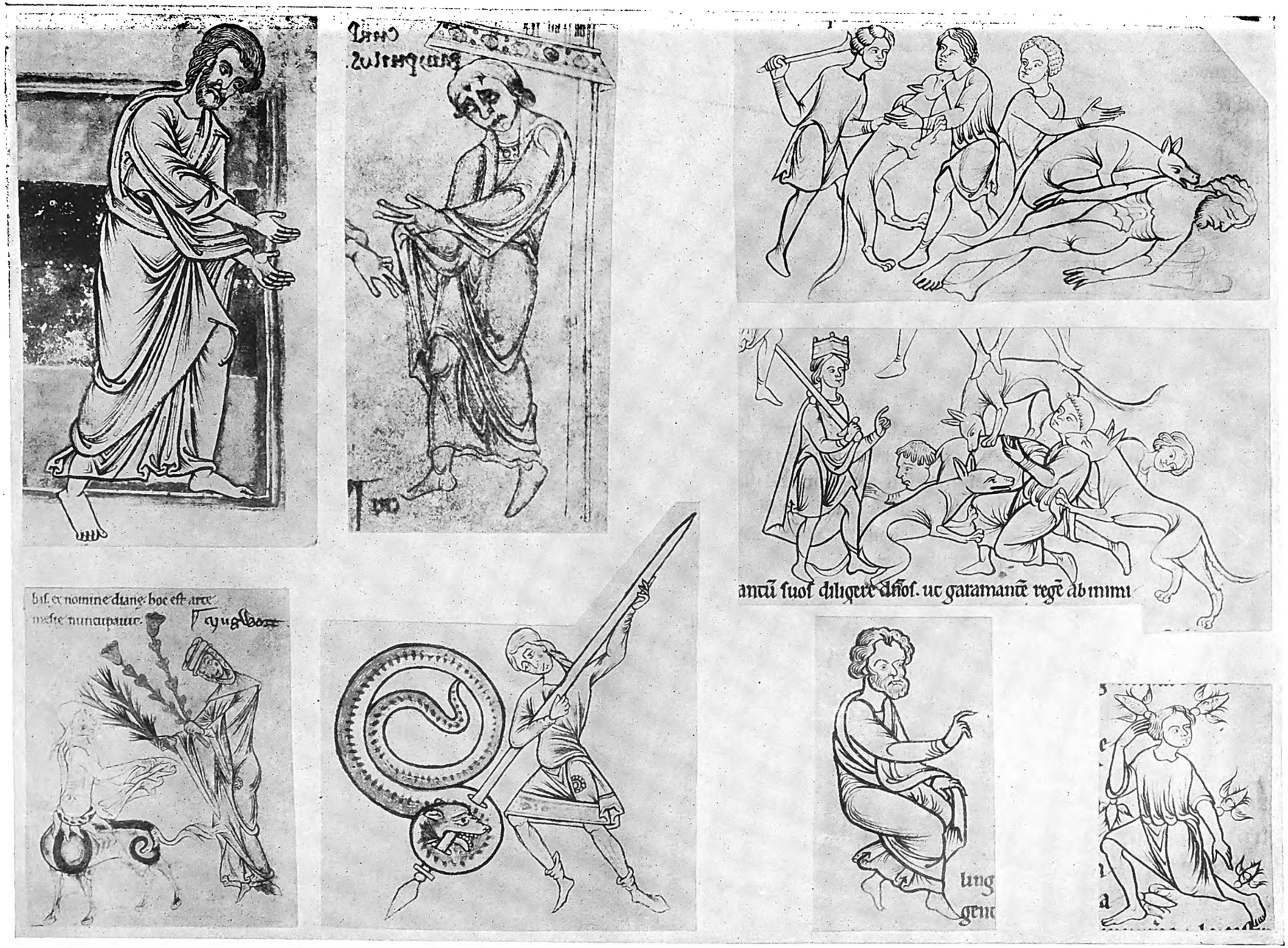

A—Standing figure. English twelfth century drawing; *B*—Drawing from Terence, fol. 48 v. (Bodleian Library, Oxford; *C, D, G, H*—Drawings from a Bestiary of the twelfth century (British Museum, Add. MS. 11283); *E, F*—Drawings (British Museum, Harl. 1585, fol. 12 v.)

Plate III. English Enamels of the twelfth entury—II

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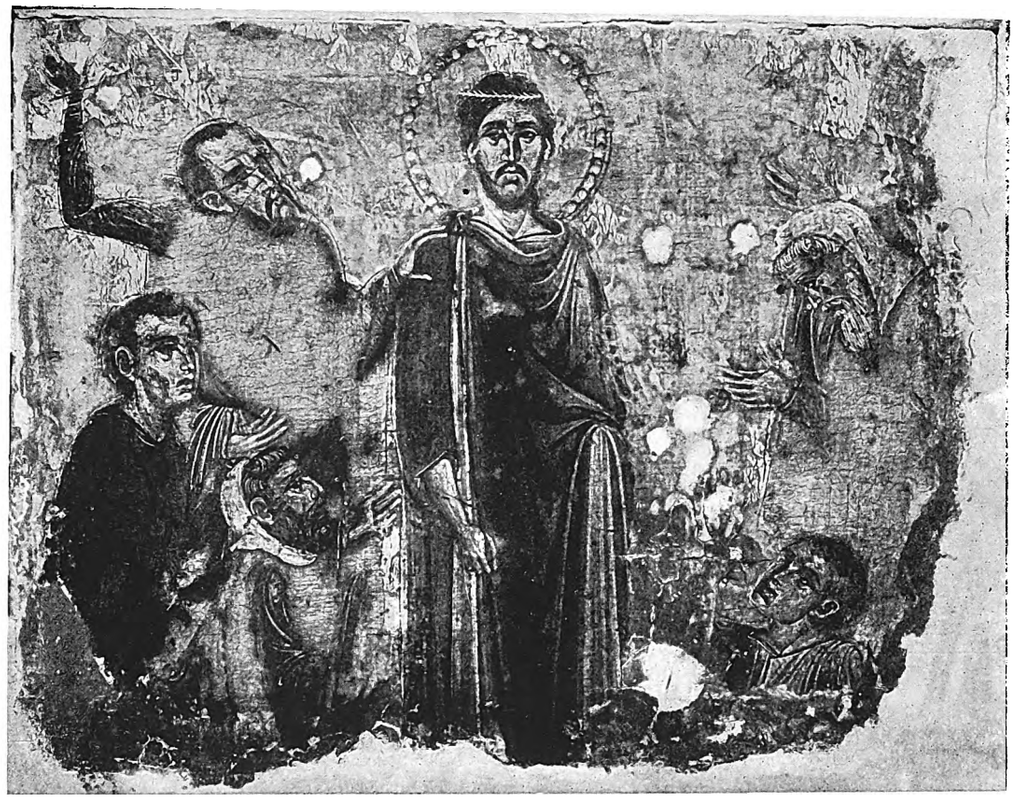

B—

A—The Mocking of Christ; B—The Flagellation, here identified as by Giunta Pisano. Canvas on panel. (Museum of Fine Arts, Moscow; formerly in M. Stshekin's collection)

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of Henry of Blois. He is commemorated by a well-known work in enamel, now in the British Museum, inscribed with verses celebrating his pre-eminence in the affairs of England.[25] He was a leading figure in the turbulent doings of Stephen's reign, and it may not be too fanciful to see in the subjects of some of our enamels, possibly executed under his directions, allegorical allusions to the scenes of his life. To the mediæval mind, which loved to see allegory everywhere, such parallels, which seem to us far-fetched, were a normal means of expression. St. Paul disputing with Greeks and Jews, two of his opponents wearing crowns, would serve quite well as a mediæval parallel to one of those councils in which Bishop Henry faced the opposition of the highest persons in the realm —as at Winchester in 1139 when he charged his brother King Stephen with treachery and sacrilege, and compelled him to appear in person to receive the Church's rebuke. In St. Paul surrounded by the diminutive figures of his disciples we may see a picture of Bishop Henry, clothed with all the authority of papal legate, laying down the law as he loved to do to the English bishops.[26] And the curious scene of St. Paul let down from the walls of Damascus may recall more than metaphorically the dramatic escape of the Empress Matilda from Oxford, in the civil war with which Bishop Henry was so closely concerned. The " Anglo-Saxon Chronicle " records how—" She was let down by night from the tower with ropes, and she stole out and fled, and went on foot to Wallingford.[27]

The altarpiece or other furnishing ,of which these enamelled copper plaques formed the decoration, was doubtless, broken up at the Reformation. In the wholesale plunder accompanying the dissolution of the monasteries, we may suppose that nothing but their pretty colours and small intrinsic worth saved these remnants from the melting-pot or the coppersmith's anvil.[28] But whether they came from Glastonbury or what other great church must remain unknown. For of their provenance unfortunately no information is available to carry enquiry back in any single case beyond the nineteenth century. So far as the information goes it shows that, when they first appear, three of the five pieces were in collections in England,[29] one in France, and one in Germany. This evidence does not count for much, and all that can be fairly said is that it is not unfavourable to an English origin.

It is therefore on the double ground of their difference in style from any known group or class of Continental enamels, and of their similarity in artistic quality and in particular characteristics to the drawings in English manuscripts of the period that this group of enamels is claimed as being of English origin. In saying this I by no means overlook a *general* similarity, in method and in the treatment of draperies, shown by enamels of the Cologne school of about the same date. But our enamels are distinguished by more movement and action in the figures, by greater freedom and beauty in the draperies, and a higher degree of expression in the faces (which are moreover of a distinctive type)—in short they are of a different artistic quality from their German contemporaries. Those who are familiar with English miniatures in manuscripts of this period will see in this expressive individuality of character evidence of English origin, and in the detailed resemblances which have been noted a convincing proof of the claim.

[25] Part only of a larger work. Illustrated *ibid*, p. 97.

[26] See his life by R. Lane-Poole in the *Dictionary of National Biography*. His ambition for power, disappointed of the primacy, led him to scheme the raising of his see of Winchester to a rival archbishopric.

[27] The *Anglo-Saxon Chronicle* (Rolls Series), Translation, II, p. 234.

[28] It is not unlikely that the 400 ounces of copper, valued at a penny an ounce, recorded with the gold and silver plundered from St. Albans Abbey at the dissolution of the monasteries, may have included similar pieces, stripped from the frontal of metal and wood, provided for the high altar by Abbot John de Cella (1195-1214). See the *Account of the monastic treasures confiscated at the Dissolution*, etc., 1836, pp. 29, 53 ; and *Gesta Abbatum* (as before), I, p. 232.

[29] It is worth noting that two of the three appear to have belonged to Mr. John Webb, who may have acquired them together. Unfortunately he seems to have preserved no record of his purchases.

TWO ITALIAN PRIMITIVES IN MOSCOW

BY VERA ANDREYEFF

A FEW years ago Prof. Peleo Bacci published in the " Bollettino d'arte " two excellent studies on Giunta Pisano,[1] which not only added new facts and dates to our scanty knowledge concerning this master's life, but also, thanks to his fortunate discovery of a hitherto unknown *Crucifixion* by Giunta Pisano[2] in the Convent of the Suore Stefaniane, near Pisa, helped us to get a

[1] " Bollettino d'arte del Ministero della Pubblica Istruzione," 1922, p. 145 and 1924, p. 241.

[2] This attribution did not at once appeal to me, but a closer study of the reproductions convinced me that the S. Benedetto *Crucifixion* and the S. Ranierino *Crucifixion* are by the same hand. However, it is clear that the latter is much later and dates from a time when the artist had achieved extraordinary virtuosity. If we accept this *Crucifixion* as by Giunta it at once becomes easier to explain the difference of style separating the two signed *Crucifixions*.

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clearer idea of that master's talent and the evolution of his art. In the second of his articles, Prof. Bacci expresses his regret that in spite of the recent and important works on the art of the Italian duecento, the very modest œuvre of that master should not have been increased by new attributions. I have a firm conviction that the two little panels, representing the *Flagellation* [PLATE B] and the *Mocking of Christ* [PLATE A], which by a curious chance are now preserved in the Moscow Museum of Fine Arts, are by Giunta Pisano, and are therefore what the Italian professor is seeking—a substantial addition to the small number of Giunta's known works.

These two little panels[3] formerly belonged to M. Stshekin's collection, and were acquired in Italy. Both paintings impress us as being very old, but in spite of the present thinness of the pigment, the gold ground is hardly to be seen; some figures are now invisible, others are headless, footless, etc. The central figure of Christ and both compositions make a very deep impression by their expressiveness and masterly execution. In the upper part of the *Flagellation* panel remnants of an inscription can be discerned. There is the letter F and a little further on G E, evidently Flagellatio. It will be seen that the nimbus in the *Mocking of Christ* is identical with the nimbus in the other panel. The figure of Christ is surrounded by six figures of His tormentors, damaged especially in the lower part of the panel where it is broken. Nevertheless what remains is sufficient to enable one to appreciate the very interesting composition of the scene and the animation and movement of the figures. They are disposed in such a manner that they seem to form an agitated circle round the central one, standing like a rock against which the waves are breaking. In the garments of the servants the same colours as those of the previous scene are repeated: various shades of red, blue and white. The Byzantine elements in these paintings are obvious, especially in the technique, in the green underpainting, seen through the flesh-tints in the shadows, in the minute and careful drawing and also in the elongated proportions of the figures and the symmetrical composition. Yet the scenes represented indicate that the paintings are not purely Byzantine, but Italo-Byzantine. G. Millet, in his "Iconographie de l'Evangile,"[4] states that the Scenes of the Passion were common in early Syrian and Palestinian iconography, but the art of Byzantium itself excluded detailed representations of the Passion. The tendency to represent it in Italy as early as the eleventh century (the earliest example of a Mocking of Christ is the one found in S. Angelo in Formis, near Capua[5]) proves only that certain links existed between mediæval Italian iconography and Syrian tradition[6] and that Byzantine models very often met with strong opposition in mediæval Italy, an opinion which is also uncompromisingly accepted by Prof. van Marle in the first volume of his large work.[7] The same theory is further fortified by the fact that the type of the Christ triumphant on the Cross persisted in Italy until the middle of the thirteenth century, whereas in Byzantium the new type of the dead Christ was generally accepted as early as the middle of the eleventh century. Other works connected with the Italian iconography[8] of the Middle Ages show us more clearly the causes of its association with early Syrian tradition, which very probably was founded on the faithful adherence of the mediæval Italian artist to the early Christian tradition, in spite of the strong Byzantine influence in Italy, and of the opposition that existed in the Roman Church towards the Byzantine Church throughout the Middle Ages. For our purpose it is important to note that our two panels represent scenes foreign to Byzantine iconography and already common in Italy in the twelfth century, especially among the small scenes from the life of Christ, which were placed under the cross-bar on both sides of the central figure. Other Italian elements in these paintings are represented by the energetic and varied movements of the figures, a vivacious and dramatic action, foreign to the metropolitan art of Byzantium but very characteristic of that strong movement in Italian art which Prof. van Marle terms the Romanesque current and which, based on antique tradition and the influence of the North, planted at the end of the twelfth century the seeds of that national art which eventually led to the great creations of the Renaissance.

In order to illustrate this statement it is

[3] Dimensions, 17 cm. x 17 cm. and 17 cm. x 18 cm. Wooden panels, over which a canvas, covered by a white stucco ground, is stretched.

[4] G. Millett, "Recherches sur l'iconographie de l'évangile," 1915.

[5] These scenes are met with about the same period in the art of other western countries, for instance, in the Codex Egberti and on a curious little panel, a specimen of Catalonian art of the twelfth century, in the Parch Museum, Barcelona ("L'annuari de l'Institut d'Estudis Catalans," 1911-12, p. 487), but as far as I am aware, are not found at this time in the East.

[6] Such details as the loose trouser-like garments of one of the servants are undoubtedly of eastern origin, as is the type of Christ in the Mocking scene, which, according to my friend and colleague M. M. Alpatoff's opinion, is decidedly Syrian. It is curious to note besides that the design of the crown of thorns is identical to that in the fresco at Ecmali-Klisse in Cappadocia. G. Millet, *op. cit.*, p. 366.

[7] V. Marle, "The Development of the Italian Schools of Painting," v. I.

[8] Among such works l'abbée Jerphanion's article must be mentioned: G. de Jerphanion "Le rôle de la Syrie et de l'Asie Mineure dans la formation de l'iconographie chrétienne," Beyrouth, 1922.

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interesting to compare our *Mocking of Christ* with the fresco of the same subject at St. Angelo in Formis,[9] in which this scene is treated in a more Byzantine manner, with greater stiffness and regularity of composition and monotony in the movement, although the figure of Christ remains very expressive. So we are justified in concluding that our two panels are in the Italo-Byzantine style and that the date may easily be fixed on the evidence of the expression of intense suffering in the figure of Christ and of the intense drama and pathos of both images. This latter characteristic could have been present in Italian painting only after that great change in the religious sense of the Italians which followed the passionate teaching of St. Francis. Further, the somewhat archaic, linear design does not allow us to date them later than the third quarter of the thirteenth century. Thus our panels must belong to that current in central Italian painting whose source was the teaching of St. Francis. The movement referred to flourished chiefly in the second and third quarters of the duecento and revealed itself for the most part in a new type of Crucifixion, representing the Saviour dead and in extreme agony, with a sense of intense pain expressed both by face and figure.

Now we know that Giunta Pisano was the most famous and apparently the earliest representative of that school of Italian art, for the earliest year of his artistic career— as stated by Prof. Bacci—almost coincides with St. Francis's death. An attentive study of that school convinces one that to no painter, not even to the most prominent—Il Mæstro di S. Francesco and the Tedice—do our panels approach as closely as they do to Giunta Pisano himself. A comparison of the panels with his *Crucifixion* in Sta. Maria degli Angeli is sufficiently convincing. We have but to examine the Christ in the *Flagellation* scene along with the Christ in the *Crucifixion* to realize that the artistic conceptions are analogous and the execution identical, although, of course, the brushwork in the large *Crucifixion* is broader, the drawing less angular and more highly finished. Our little panels are painted in a light sketchlike manner, recalling the S. Benedetto *Crucifixion,* which, owing to the disappearance of the upper layer of pigment, looks like the first sketch of the composition. The free, almost impressionistic manner, depending on the method of modelling by the simultaneous use of contour and of spots of colour is striking in the face and hands of Christ in our panels.

It would be easy to proceed with the argument by showing how closely many details in our panels correspond to those of other works by their author, but it is, I think, out of place when dealing with duecento painting to have recourse to the Morellian method, for at this early period the individual share of a painter in the creation of a work of art was limited by iconographical patterns that had to be copied closely, and any alterations made by the artists must have been involuntary and unconscious. Some details of drawing, which by their peculiarity might seem to be the mannerism of an individual are in reality repeated by whole generations of painters. Basing our judgment not on such details but on the fact that it is of such a quality, in the artistic sense, as to differentiate it from the mass of pupils' products, we are compelled to conclude that our panels are by the painter of the *Crucifixion* in Sta. Maria degli Angeli, and this is corroborated again when we compare the composition of our panels with those of the same subject by Giunta's predecessors in the twelfth and by his followers in the thirteenth centuries.[10] In the work of none of these lesser artists is there such a combination of extreme minuteness and delicacy and of impressive breadth. It is this which so strongly suggests that Giunta probably was trained in the workshop of some eminent Greek painter, where he may have seen superior specimens of Byzantine workmanship. Only Greek teaching could in those days endow a painter with such technical skill, and the painting of Pisa—where the Greeks that invaded Italy after the fall of Byzantium were particularly inclined to seek a shelter, for it was a large commercial port—must have owed its quality to that source.

The last point in favour of our attribution of the Stshekin panels to Giunta Pisano is the character of their colouring. The peculiarity of the colouring of our panels long ago attracted my attention. In spite of its damaged state the firm lustrous and smooth surface of these colours, their clear and deep tone, especially that of the purple, mark them off from the usual pictures of the duecento and trecento. Now, Dr. Sirén in his " Toskanische Maler des XIII Jahrhunderts " has pointed to these very qualities of Giunta Pisano's colours, which seem to him so unusual that he compares them to oil-painting and conjectures that Giunta must have mixed his colours with wax, which is by no means improbable, for Giunta's Greek teachers might well have taught him the encaustic technique.[11] Finally, it is interesting to observe that the

[9] Reproduced in F. X. Kraus " Die Wandgemälde von S. A." in the Jahrb. der Preuss. Kunstsamml. 1893.

[10] Some of them reproduced in the first volume of von Marle's large work.

[11] Prof. O. Wulff in his and Alpatoff's " Denkmäler der Ikonenmalerei," p. 296, note 14 mentions that the wax technique used for large panels in the middle Byzantine period was peculiar to Giunta Pisano among Italian painters.

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colours in Giunta's Crucifixions consist of three only—the flesh-tints excepted—which we have already noted in our panels: blue, white and red.

There can be no doubt that the panels formed a part of a *Crucifixion;* that is, they must have belonged to those scenes of the Passion which on many Crucifixions of the twelfth and thirteenth centuries adorned the widened part of the cross-trunk, on both sides of the Crucified. It is true that on all three of the Crucifixions by Giunta this part of the Cross is simply filled by a decorative design which is also peculiar to the Crucifixions of most of Giunta's followers. Yet Crucifixions adorned by Scenes of the Passion existed in the thirteenth century in Pisa as well as in other cities; for instance, the signed Crucifixion of Enrico di Tedice, and it is hardly probable that Giunta should have been so uniform in his works as to keep to one model only. At all events the shape, the size of the panels, the scenes represented, the very school in which Crucifixions were chiefly painted, favour our hypothesis. If it be true that Giunta once painted a *Crucifixion* having scenes of the Passion on both sides instead of ornament, then to what period of his life should we assign it? Dr. Sirén describes Giunta as a member of the Byzantine school of miniature-painters who closely followed tradition and succeeded only in ennobling the old iconographical types by a more human and individual feeling. We cannot quite agree with this, for new feeling always begets new forms in art, especially when introduced by a first-rate talent, and Giunta Pisano's works are a striking illustration of that process in art. If in the Sta. Maria degli Angeli *Crucifixion* the iconographical type is still old, the conception of form that renders it has changed, at least in the winding nervous line that expresses the new strain of the artist's religious feeling. But in the S. Benedetto *Crucifixion* Giunta's nervous linearism thoroughly changes the iconographical type itself by curving the figure of Christ in the opposite direction in order to show more clearly the new position of the right leg and foot, lying on the left and both nailed by one nail instead of two. It is true that the damaged state of the painting in the lower part allows of only an approximate reconstruction, but the position of the legs higher makes it obvious enough.

Some might object that hardly any connexion may be supposed to exist between the new religious pathos of the epoch and the new manner of nailing both of Christ's feet with one nail, yet the connexion does exist and it has been very convincingly proved by Dr. Goldschmidt in his article on the Naumburg *Crucifixion* in the Berlin Museum.[12] The cause of this iconographical innovation, which according to him appeared at first in French sculpture at the very beginning of the thirteenth century, had nothing to do with cult or dogma, but was purely artistic. It lay in the tendency of the epoch to discard symmetry, to seek freedom and movement. The breaking up of symmetry by the crossing of the legs of the Crucified is followed in France and in Germany by the removal of the knot of the loin-cloth from the middle to the side. This innovation appeared first in sculpture and not in painting, for the motive of one leg crossed over the other is a purely plastic one; its rendering in painting is too complex and it could not, as an artistic problem, have arisen in the mind of a painter of this epoch.

Such is Goldschmidt's opinion, but he does not demonstrate the transition from that scheme for dealing with the Crucifixion to the new Gothic scheme. However, this transition is now obvious. Awkward attempts to render by foreshortenings this sculptural motive in painting made it necessary to change the whole iconographical scheme. A profile image of this position of the feet and legs was substituted for the front one, and so the new Gothic scheme of the Crucifixion, with knees turned to the left and the torso drawn back was created. Both schemes were the result of the new "Kunstwollen" and the new "Gesinnung" of the duecento, characteristic both of Italy and the Northern countries, and Giunta Pisano, if he really is the author of the S. Benedetto *Crucifixion,* has tried in it to render the primary idea of the new iconographical scheme and has proved thus that he was by no means "traditiongebunden," as stated by Sirén, but moved well in advance of his contemporaries.

The *Crucifixion* of Sta. Maria degli Angeli, which Sgn. Bacci refers to the Assisi period of Giunta's artistic career—that is about the year 1236—and the S. Benedetto version, dated by him 1260, may be considered as representing two extremes in the development of his art. The S. Ranierino *Crucifixion,* so different in style from that of Sta. Maria degli Angeli, occupies an intermediate position. The scheme here is similar to that of the Sta. Maria degli Angeli panel, but the execution is much freer and more picturesque, although the poor state of preservation of the pigment makes it difficult to form a definite judgment as to that. Our two scenes of the Passion by their rather angular rhythm and somewhat archaic, though masterly design, still remote from the perfect suppleness and fluency

[12] A. Goldschmidt "Das Naumburger Lettnerkreuz im Kaiser Friedr. Museum," Jahrb. der Preuss. Kunstsamm. I, 1915, p. 137.

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of brushwork in the St. Benedetto *Crucifixion*, and from the more rounded forms of the S. Ranierino one, are nearest to the first period of Giunta's art, that is to his Assisian period. Assuming that, is it not quite natural that we cannot help surmising that our two little panels may possibly be the stray remnants of that *Crucifixion* by Giunta which was ordered by the Franciscan monk Frate Elia in 1236 and was hanging in the Church of St. Francis at Assisi in the place of honour, over the entrance to the choir, until the beginning of the seventeenth century? Wadding, in his Franciscan annals, describes the work and says that in 1625 it was removed to the western wall and attached there so precariously that it fell from a considerable height and was broken to pieces. Unluckily Wadding, whilst quoting the long inscription on that *Crucifixion*, does not give any details of the image itself—though he mentions the portrait of Frate Elia at the Lord's feet—and so we are deprived of evidence that might have confirmed our hypothesis. However, we know of no evidence contradicting it and if it proves to be right, then our own little panels are rarities in a double sense: not only are they the work of a great Italian master, standing in the very threshold of the Italian Renaissance, but they are actually portions of that achievement of the artist on which his historical fame is based.

A LATE ANTIQUE RELIGIOUS SYMBOL IN WORKS BY HOLBEIN AND TITIAN

BY ERWIN PANOFSKY AND FRITZ SAXL

NOT very long ago D. von Hadeln published in this magazine[1] a picture ascribed to Titian of delightful quality as a painting, but provokingly enigmatic in respect of its iconographical content. It represents—after the fashion of the Trinity and anti-Trinity as represented in mediæval art[2]—" a kind of triple Janus-head," consisting of the countenance of a middle-aged man in full face, the profile to left of an old man, and the profile to right of a youth. Underneath we see, in a precisely corresponding order, and evidently connected with the three human heads, three heads of animals, that of a dog going with the young man's head, that of a lion with the head of the man, and that of a wolf with the old man's head. Hadeln has explained this picture as a representation of the three ages, and assumed that the animals' heads are " merely a symbolical expansion " of this idea. " They are meant to allude to the subtlety of old age, the vigour of manhood, and probably the frivolity of youth." But no support is to be found elsewhere for such an interpretation of these three heads of animals,[3] and besides it is evident from the inscription on the picture that the artist's intention was to symbolize not so much the three ages of human life as the triple divisions of time into past, present and future: " ex praeterito praesens prudenter agit, ni futura actione deturpet."[4] This text not only points the way to the iconographical exegesis of the picture, but also gives the first clue to its historical explanation. It is not by accident that Titian does not content himself with merely naming the three divisions of time, but also views them under the moral aspect of " prudentia," and makes them as it were, subordinate to this aspect. The present, learning from the past, is to act prudently, in order not by its action to injure the future. This point of view corresponds to a deeply rooted tradition of scholastic moral theology, of which countless examples could be adduced, which perceives in the three divisions of time—past, present, future—the specific domain of that virtue, to which the " prudenter " of the inscription on the picture plainly alludes. " Tripartita perlustrat tempora vitæ " is said of Prudence in

[1] BURLINGTON MAGAZINE, 1924, p. 179; Pl. II B. Our sincere thanks are due to Mr. Campbell Dodgson for having called our attention to this picture and to its resemblance to the metal-cut to be described below.

[2] A rather early example of this " Trinité Satanique " (13th century) is reproduced in the " Catalogue raisonné de l'Architecture," by Viollet-le-Duc s.v. " Trinité." As a later one we may cite the celebrated drawing by Grünewald, preserved in the Kupferstichkabinett at Berlin. This type seems derived from a pagan one: cf. some altars preserved at Reims, to which Mr. Erdmann, Hamburg, calls our attention (ill. in Espérandieñ, Recueil général des Bas-Reliefs de la Gaule Romaine, 1907 s.s., V. No. 3651 s.s.

[3] No doubt there are numerous examples both in literature and art for parallels being drawn between certain animals and certain ages (an example is given by v. Hadeln himself; others may be found in F. Boll, " Die Lebensalter," 1913, pp. 9-10 and 22, note), but there is no case in which there is the slightest resemblance in such parallelism to that represented by Titian (the dog, for instance, regularly belongs to old age, not youth). We may add the XVI century reliefs at Annaberg, in Saxony (Gallery of Church), symbolizing the ages of males and females by several animals in an almost satirical way:

Ages	Male Animals	Female Animals
10 years	calf	quail
20 years	he-goat	pigeon
30 years	bull	magpie
40 years	lion	peahen
50 years	fox	hen
60 years	wolf	goose
70 years	dog	vulture
80 years	cat	owl
90 years	donkey	bat
death	—	—

[4] The words of the inscription are so distributed that they serve as mottos for the several heads, while forming nevertheless a connected sentence.

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Fig. 1. *Prudentia.* Pavement of Duomo, Siena. (Ann. Archéol, 1856, p. 132)

Fig. 2. *Prudentia.* Cod. Casanat, 1404, fol. 10.

Fig. 3. *Saturn with three heads.* Cod. Vindob. 2372, fol. 46 v. Fig. 4. Representation of Sarapis, interpreted as "Sun." (Pierio Valeriano, *Hieroglyphica.*) Fig. 5. The "Signum triciput" of Sarapis (*Hypnerotomachia Polyphili,* 1499, fol. y 1 r).

the Ambros. MS. published by Schlosser,[5] for within it the Schoolmen are wont to distinguish three partial forces (memoria, intelligentia, providentia), the business of which it is to preserve the past, to recognize the present, and to look forward into the future.[6] Prudence is therefore often represented with three or at least two heads, the age of the faces, corresponding to the divisions of time towards which they are respectively directed, being differentiated in a manner which almost resembles Titian' mode of representing the subject[7] (Fig. 1.) or else she holds a disc with three divisions in her hand, on which is written "tempus præteritum," "tempus præsens," "tempus futurum,"[8] or lastly she handles three books, on the open pages of which we can read the admonition: "intellige præsentia, pertinet ad intelligentiam"; "prævide futura, pertinet ad providentiam"; "memorare præterita, pertinet ad memoriam"[9] (Fig. 2).

Thus the subject painted by Titian can be connected with the circle of ideas belonging to mediæval moral philosophy, from which the combination "past, present and future as a system to which prudence applies" is obviously taken.

This verification, however, suffices only to explain the upper part of the picture, that is to

[5] "Jahrbuch der Kuntsammlungen d.Allerh. Kaiserhauses," XVII, 1896, p. 20. The Prudence by Ambrogio Lorenzetti (Siena, Pal. Pubblico) holds a burning brazier with three flames, inscribed: Præteritum, Præsens, Futurum.

[6] On the universal validity of those views cf. Leon Dorez, "La canzone delle virtù e delle scienze," 1904, where the passage in question of Dante's Convito (10-27) is also quoted. In a widely used philosophical-theological lexicon composed in the 14th century (Petrus Berchorius, Repertorium morale, 1489, 1498, etc.), in which it is said of Prudentia, that she is of use "in præteritum recordatione, in præsentium ordinatione in futurorum meditatione," the origin of this division is referred to a saying of Seneca's in his "liber de moribus." This saying, however, is not to be found in the "liber de moribus," but in the treatise generally appended to it, "de iv virtutibus cardinalibus" (fol. IIb. in the edition of Joh. Gymnicus, Cologne 1529), and both writings are not by Seneca, but belong to the pseudo-epigraphical literature of the middle ages. The real source seems to be an utterance of Plato's transmitted to posterity by Diogenes Lærtius (to be quoted below, note 12).

[7] Examples of the three-headed Prudentia occur in the niello, here reproduced on Fig. 1, on the Siena pavement (Annales archéologiques, 1856, XVI, p. 132), and in the Battistero at Bergamo (Venturi, Storia dell'Arte Ital. IV, fig. 510). There are other examples on the title-page of Gregor Reisch, Margarita Philosophica, Strassburg, 1504 (reproduced by Schlosser, l.c. p. 49), in Cod. 87 of the Innsbruck University Library, and in a picture by Joh. Luhn, preserved in the Museum für Hamburgische Geschichte at Hamburg, to which Mr. Röver, Hamburg, has called my attention. Examples with two heads occur, to give one or two instances, on the Campanile of Florence (Venturi, Storia dell'Arte Italiana, IV, fig. 550), in Raffaello's Stanza della Segnatura, and in Cesare Ripa's Iconologia, Roma, 1603, p. 416. The text of this work also, which is not without interest, follows closely the mediæval tradition: "le due faccie significano che la prudentia e una cognitione vera e certa, la quale . . . nasce della considerazione delle cose passate e delle future insieme. L'eccellenza di questa virtù e tanto importante, che per essa si rammentano le cose passate, si ordinano le presenti, e si prevedono le future."

[8] Schlosser, l.c. Taf. III.

[9] Bibl. Casanatense. Cod. 1404, fol 10 and 34 (two approximately identical representations). On the other hand we find in the same manuscript (dating from about 1430) a large allegorical representation of "Man" with three heads differentiated according to age. Here, of course, they symbolize in fact old age, manhood and youth.

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say the three human heads. We have still to consider the meaning of the three heads of animals. We may suppose *a priori,* that they also are meant to symbolize somehow the forms of time, past, present and future; for in mediæval art not only Prudentia but also Time personified was represented with three heads.[10] We find the same feature in the representation of Saturn, a deity of time, as well as the demon of a planet (Kronos-Chronos) (Fig. 3), though there is no differentiation of age in the only example with which we are acquainted. But here we find only the human faces, not the heads of animals. To explain the latter we must go back to the obscure and remote sphere of the late antique mystery religions again resuscitated during the Renaissance.

When opening the "Hieroglyphica" by Pierio Valeriano, we find (s.v. "Prudentia"!) the following passage:—

"PRUDENTIA."

"Serpens hic prudentiam indicare videbitur . . . Nam cum prudentia non præsentia tantum examinet, verum et lapsa et futura meditetur et tanquam e speculo prospectet, medicum exscribere videtur, quem oportet, inquit Hippocrates, pensitare diligenter Ὅς ἤδη τά τ' ἐοντα, τά τ' ἐσσόμενα πρό τ' ἔοντα, Quæ sunt, quæ fuerint, quæ mox futura trahantur. Quod quidem hieroglyphice *per tricipitium in Apollinis etiam simulacro factum invenies,* cuius pedibus ingentis vastitatis Serpens subjiciebatur. *Capita ea, Canis unum, Lupi alterum, tertium Leonis, de quo alibi disseruimus, et prudentiæ signum esse demonstravimus.*"[11]

Indeed, we discover another passage referring to this monstrous being, completed by an illustration (Fig. 4), and suggesting the literary source of its conception[12]: the description of the statue of Sarapis, as given by Macrobius in the first book of his "Saturnalia" (ch. 20, 13 ss.). The god is said to have been represented as enthroned, the kalathos on his head, a sceptre in his left hand, but conducting with his right hand a three-headed monster, with a wolf's head growing out of the body on the left side, a lion's head in the middle, and on the right the head of a dog, all three entwined by a snake. This monster, however, represents time, whose three forms, represented by the three animals' heads, appear in this "signum" strikingly combined in a higher unity, represented by the snake. The ravening wolf denotes the past, which greedily devours the memory of all past things; the lion the present, which possesses most fire and force (the lion's head being for this reason bigger than the other two), and the fawning dog the future, which lulls mankind in agreeable but deceptive hopes.

"Eidem Aegypto adiacens ciuitas, quæ conditorem Alexandrum Macedonem gloriatur, Sarapin atque Isin cultu pæne adtonitæ uenerationis obseruat. Omnem tamen illam uenerationem soli se sub illius nomine testatur impendere, uel dum calathum capiti eius infigunt uel dum simulacro signum tricipitis animantis adiungunt, quod exprimit medio eodemque maximo capite leonis effigiem; dextra parte caput canis exoritur mansueta specie blandientis, pars uero læua ceruicis rapacis lupi capite finitur, easque formas animalium draco conectit uolumine suo capite redeunte ad dei dexteram, qua conpescitur monstrum. *Ergo leonis capite monstratur præsens tempus, quia condicio eius inter præteritum futurumque actu præsenti ualida feruensque est, sed et præteritum tempus lupi capite signatur, quod memoria rerum transac-*

[10] Molsdorf, Führer durch den symbol. und typolog. Bilderkreis der christl. Kunst d. Mittelalters, Leipzig, 1920, p. 134, mentions a pen-drawing of the 15th century on which a wheel held by "Mother Nature" and representing the course of a lifetime is crowned by a representation of Time under the figure of a woman with wings and three faces. This drawing seems to be identical with a drawing published by Forrer (Unedierte Miniaturen, Federzeichnungen und Initialen des Mittelalters, II, 1907, Pl. LX), and it is a striking fact, that "Time," in spite of the inscription "Tempus," is personified by a woman: obviously the type of the three-headed "Prudentia" has been decisive for the representation of "Time."

[11] Pierio Valeriano, Hieroglyphica, 1556 (Frankfort edition of 1678, p. 192).

[12] Pierio Valeriano l.c., p. 384. Pierio substantiates the connexion between Sarapis (= Sol = Apollo) and the three-headed "signum" of time in the following manner: "Competit vero *Soli temporis consideratio.* Quid vero sibi velit Serpens, ut Deus sit, ut temporis autor, alio commentario satis explicatum est; alibique ostendimus eiusmodi tricipitium prudentiæ convenire."

[13] As far as printed and illustrated books are concerned, the earliest mention with which we are acquainted seems to occur in the well known "Hypnerotomachia Poliphili," Venice, 1499, fol. y.1.r. and y.2.r. Here the signum of Sarapis is represented on the medallion of a standard, carried by nymphs in front of an "amore trionfante" (perhaps denoting the rule of love over time); the snake appears as a typical "dragon of time," biting his own tail and including the medallion like a frame (see fig. 5). It was Poppelreuter, Meister des Poliphilo, Strassburg, 1904, p. 61, who first ascertained the connexion between this woodcut and the Holbein metal-cut which we discuss. Further, compare the detailed reprint and illustration of the text of Macrobius in Vincenzo Cartari, "Imagini delli dei degli antichi" (Venice edition of 1674, p. 41), also C. G. Gyraldus, "Syntagma sextum," in the Leyden edition of his "Opera omnia," 1696, col. 198) and Sandrart's "Iconologia deorum," Nürnberg, 1618, p. 29. Particularly interesting is the description by G. P. Lomazzo (Trattato della Pittura, 1584, VII, 6. = vol. III, p. 36 in the new edition of 1899), in which the "signum triciput" of Sarapis is treated as a representation of Saturn as Time:" ma gli antichissimi Egizi in altro modo lo (sc. Saturno) rappresentarono per il tempo," followed by the description in Macrobius with the addition that "some" attempted to recognize in the three heads a representation of the three sons of Osiris, namely Anubis, Hercules and Makedo-Upuaut, of whom in fact the first was represented with the head of a dog and the third with the head of a wolf (cf. note 15). On the other hand the mediæval idea of Prudentia persists and penetrates the conception of the late antique symbol of time, as we have learned from Titian's painting and from the text of Pierio Valeriano; Cesare Ripa, for instance, introduces the "signum triciput" as an attribute of "Consiglio" (see fig. 6), according to a passage of Diogenes Laertius, mentioned already in note 6: "Consiglium (συμ βουλία) itidem tripartitum est, aliud quippe a præteritis temporibus, aliud a futuro, aliud a præsenti tempore sumitur. Præteritum tempus exempla suppeditat . . . Præsens autem rem ipsam, quæ in manibus est, considerare monet . . Futurum prospicere suadet, uti ne quid fiat temere, habendum bonæ opinionis rationem . . .' (De vit. dogm., et Apophtegmath. clar. philos. III, 71).

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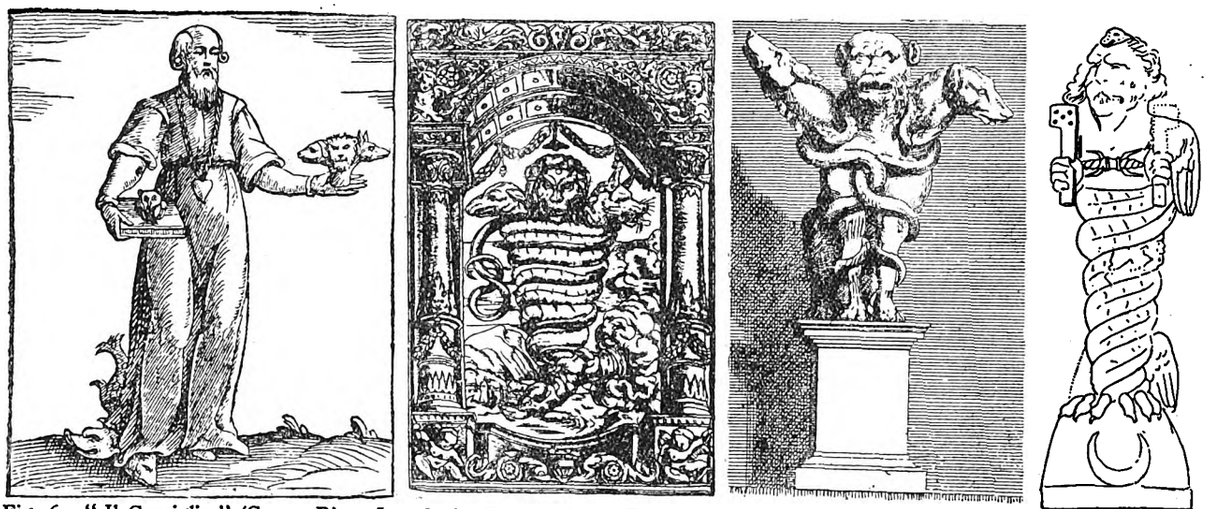

Fig. 6. " Il Consiglio " (Cesare Ripa, *Iconologia*, Rome, 1603). Fig. 7. Holbein (?) *Allegory of the three Forms of Time*, from J. Eck *De Primatu Petri*, libri tres, Paris, 1521. Fig. 8. " Signum triciput " of Sarapis, from L. Bergerus, *Lucernæ veterum sepulchrales iconicæ*, 1702, II, pl. 7. Fig. 9. Mithraic Chronos, Villa Albani, Rome (Cumont, II, No. 40).

tarum rapitur et aufertur. Item canis blandientis effigies futuri tempori designat euentum, de quo nobis spes, licet incerta, blanditur."

There is no doubt that the motive of the three animal's heads in Titian's picture was derived from this thoroughly apposite description of Macrobius, which we can prove to have been well known in the Renaissance[13] (for an immediate derivation from the extant plastic figures of Sarapis is equally improbable on formal and historical grounds alike). The animals' heads can therefore, as we might have supposed *a priori* from the parallel drawn by Titian with the three human faces designated by inscriptions, be safely interpreted as the symbols of the Three Forms of Time. It was no doubt the ingenious and allegorical character of the text of Macrobius, that made him peculiarly attractive to that humanistic age,[14] especially as the content of this passage could be connected without much difficulty with current ideas inherited from the middle ages.

Thus we can easily conceive that Titian and Pierio Valeriano could combine the late-antique symbol of Time with the mediæval representation of " Prudentia " (whose female heads, of course, had to be transformed to male ones); and by this combination the humanists have accomplished a most characteristic synthesis between two different conceptions of time: in the mediæval treatment of Prudence the three parts of time signified the object of thoughts of the intellect, personified by the human form, and if the three heads of this human form appeared differentiated according to age (the middle head being sometimes distinguished by a crown, corresponding to the supremacy of the present over past and future), this differentiation was rather a reflex of what they beheld, than a token of what they themselves represented. The three-headed monster of Sarapis, on the contrary, was symbolical of time as a mythical force; and our picture, joining the human heads with the heads of animals (although omitting the serpent, and representing the whole in a purely naturalistic manner, gives back to time its antique demoniac quality, and nevertheless subordinates it to the moral conception of the middle ages. Thereby the artist realizes an entirely new idea of time, concretizing and individualizing the abstract notions, and at the same time spiritualizing the concrete and individual forms. Neither the three-headed prodigy represented by late antique sculpture, nor the almost metaphorical " tripartita Prudentia " represented in mediæval art produces the impression of a phantastical "vision." There we stand before a monstrous, but not particularly visionary phenomenon—here we stand before a mere allegory. The real "vision" (and this is valid also for apocalyptical and mystical representations) always requires the coincidence of natural conditions and supernatural conceptions.

It is a striking fact that German art, most probably at the instigation of the Italian Renaissance, was also inspired by Macrobius. For in an emblematical metal-cut, presumably by Hans Holbein,[15] obviously the same monster

[14] On the importance of Egyptian and pseudo-Egyptian allegory for the humanists of the 15th and 16th century, cf. especially K. Giehlow, Jahrb. d. Kunstsamml. d. Allerh. Kaiserhauses, 1915, XXXII, 1 ff., and the recent work of Volkmann, Bilderschriften der Renaissance, 1923. We can easily conceive of " Egyptian " and mediæval allegoresis coalescing, as we have seen in Titian's picture, both aspiring to an illustration of abstract ideas by visible forms. On the other hand, the true aim of mediæval allegory is almost opposite to that of Renaissance hieroglyphics. For the mediæval author wants to explain what is for the most part a rather complicated system of ideas by translating it into the clear and efficacious language of pictures—the humanist wants to disguise a mostly rather trivial sentence in a " rebus " as puzzling as possible. In fact L. B. Alberti praises the hieroglyphics for being understood by every nation, but by " the initiated " only.

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is represented (Fig. 7). The German print approaches even nearer to the texts than does the Venetian painting. Holbein has contented himself with imitating the monster described by Macrobius, without adding the human faces and without omitting the serpent, as Titian had done. The heads are made to grow out of a common conical body, round which, completely hiding it, the snake is twined, and the whole image is grasped, like a gigantic bouquet, by a divine hand thrust out from clouds. This representation also shows how the idea of time came to life in a new sense under the influence of a late antique writing which, it is true, in an already somewhat inanimate and allegorical form, conjured up the shades of a dark world of demons in a curious mixture of Greek, Egyptian and Persian elements.[16] And yet this pagan idea of time was not simply taken over, either in Italy or in Germany, but it appears, both in Titian's picture and in Holbein's metal-cut, fused to a certain extent with the Christian-mediæval world of ideas. Both representations have in common, in the first place, the omission of the actual idol, the conscious independent treatment of the symbol of time, which had been assigned to him merely as an attribute; and we have already seen how Titian sought to amalgamate the pagan and the antique with the mediæval idea of prudence. The three animals' heads of the pagan monster were combined with the correspondingly altered human heads of the Christian personification of Prudentia (so that the mediæval-scholastic elements in the representation and the humanistic elements, imitating the antique, stand one over the other as in two storeys, plainly separated and yet connected), and the inscription makes the whole appear firmly rooted in scholastic thought. But Holbein also, who keeps much more literally to the text of Macrobius, seems to have altered the motive to a certain extent by placing the whole monstrous formation in the hand of God issuing from clouds,[17] and holding it in suspense over a wide landscape, thus deliberately changing the significance of the right hand of Sarapis, which according to Macrobius grasped the three-headed monster. By this modification he also christianizes the subject and transforms it to a kind of " vision," and leaves us to choose between interpreting it as an allegory of Time or of Prudence (but as we have seen, from an historical point of view the difference between those interpretations can almost be neglected). Either the emblem means: (*a*) all which takes place in time (past, present and future), however much occasioned and controlled by the three demons of these forms of time, nevertheless really " lies in the hand of God "; or (*b*) Prudence, ruler over past, present and future, is based on the Divine omnipotence.

[15] The metal-cut occurs from 1521 onwards in several books, printed at Paris, and is regarded by H. Koegler (Monatshefte für Kunstwissenschaft, 1916, III, 16), as an unquestionably original work of Holbein's. Whether this is correct, or whether it is the work of a mere associate of the artist must be left to the judgment of authorities better informed. (Mr. Campbell Dodgson, independently of Koegler, expressed the opinion that Holbein himself designed the metal-cut). This opinion is shared by H. A. Schmid and P. Kristeller, who believe it to be executed by I. F., after a design of Holbein's. v. Poppelreuter, at the place quoted above.

[16] The romance of Alexander by Pseudo-Callisthenes places by the side of the cult image of the Serapeion at Alexandria (alleged to be the work of Bryaxis) a ὤον πολύμορφον the nature of which no one is able to explain (cf. R. Reitzenstein, " Das iranische Erlösungsmysterium," 1921, p. 190; Plutarch, De Is. et Osir., cap. 78, denotes " the serpent and the Cerberus " as an attribute of Sarapis, whom he identifies with Pluto), and numerous sculptured representations are extant which correspond exactly to the description by Macrobius (see Reinach, Rep. de l'Art Statuaire," II. 1 p. 19, 20 and II, 2 p. 89; cf. also Roschers " Ausführliches Lexikon der griechischen und römischen Mythologie," sub voce Sarapis, Hades, Kerberos; Paully-Wissowa, " Real-Encyklopädie des klassischen Altertums," s.v. Sarapis; Thieme-Becker's "Künstlerlexikon," s.v. Bryaxis; Michaelis in " Journal of Hellenic Studies," 1885, VI. p. 287 ff.—very thorough); Our fig. 8 is taken from L. Bergerus, Lucernæ veterum sepulchrales iconicæ, Berlin, 1702, II, pl. 7; Dehn in " Jahrbuch. d. Deutschen arch. Instituts," 1913, XXVIII, 400. The only question is whether it can be proved through the history of religion that there is a real kernel of truth in the interpretation of the " Cerberus " handed down by Macrobius in the sense of an allegory of time, or whether it is nothing but an arbitrary explanation of the visible data which, as is sometimes really the case, may be considered devoid of importance so far as the actual signification of the " signum " is concerned. But even if no one will really believe that the lion was actually meant to represent the present, the dog the future, and the wolf the past (the wolf's head may rather be derived from Egyptian tradition: the god of the dead Upuaut, in Greek Makedon—for Sarapis is also a god of the dead and was represented with a snake's body and wolf's head (See Expedition Ernst Sieglin, Vol. I, pl. 25), yet it is certainly possible that the sophistic exegesis of Macrobius is based on perfectly genuine tradition. For the latest investigations (especially R. Reitzenstein, l.c.), have demonstrated that Sarapis, who had originally the form of a serpent, was identified not only with Zeus, Hades and Askiepios, but also with the lion-headed Helios and especially with the Persian god of time " Aion," who was confused with Helios and therefore also represented with the head of a lion, and that he possessed a peculiarly far-reaching significance in this last mentioned character. It is therefore not at all impossible that that three-headed monster, which was at least not an ordinary Cerberus, was intended to insist particularly on the character of Sarapis as a god of time; and there is actually a very remarkable agreement between the " signum triciput " of Sarapis and the numerous extant examples of the Persian-Mithraic Aion-Chronos, with which it has in common not merely the lion's head, but also the coils of a serpent, while the Persian divinity is beyond all doubt a god of time (numerous illustrations in C. Cumont, Textes et monuments relatifs au culte de Mithra, 1896, II, whence we take our fig. 9). Our Holbein cut especially looks so like this Mithraic Chronos, that if we did not possess the passage in Macrobius, we might think of bringing the two representations in to immediate connexion. It is very probable, however, that this resemblance is accidental, the artist, in endeavouring to follow as exactly as possible the indications of the text and to unite them with the motive of the all-grasping divine hand, having been naturally led to the solution of the problem, which he found.

[17] The fact must not be ignored, that the grasping hand issuing from clouds in emblematical designs is not always to be interpreted as God's hand (cf. e.g. Froben's device). But in our case, when the text expressly connects the monster with the hand of Sarapis, and when the print as a whole is not treated in a purely ornamental fashion, but shows the monster poised in air over a wide landscape, the interpretation of the hand here proposed as a hand of the Christian God substituted for that of a pagan god, if not absolutely certain, is still fairly probable.

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THE REINSTATEMENT OF MYRON

BY C. K. JENKINS

MORE than four years ago, I noticed the close resemblance between the drapery and pose of the Frankfort Athena and the Bologna-Dresden statue, which Furtwängler considered to be a copy of the Lemnia of Pheidias. I felt at once that this resemblance could not be accidental, but that it showed both works to be from the same hand. Since the Athena at Frankfort was unquestionably the work of Myron, I was convinced that this so-called Pheidian Athena was, in fact, an Athena of Myron. Further study here and in Italy has deepened my conviction, and I submit that Myron's claim to this much-discussed work is too clear to be seriously disputed.

At present few, if any, archæologists class the Bologna-Dresden statue among the works of Pheidias. But no one, to the best of my belief, has even suggested the possibility of Myron's authorship. This may be partly due to the glamour of Furtwängler's great name. It is also, I believe, in part due to the curiously distorted view of Myron which, so far as I can ascertain, was first set on foot by Overbeck.

For the study of Myron, as for that of practically all the great Greek sculptors, we have to depend upon the meagre notices by Greek and Roman writers, and the more or less free copies of his works that have come down to us. I propose to take the literary evidence first.

Our information regarding Myron's personal history, though very scanty, is important. We read that he was born at Eleutherae, on the confines of Attica and Bœotia; that he was a pupil of Ageladas of Argos; and apparently that he signed his name as "Myron the Athenian," since Pausanias styles him Ἀθηναῖος. Perhaps we may infer from this that his principal works dated after 460 B.C., when Eleutherae became an Attic town. This supposition agrees with the Oxyrhynchus papyrus, which fixes the dates of some of the victories commemorated by his statues; e.g., Ladas won in 476, Timanthes in 456 and Lycinus in 448. We may conclude that he was born early in the fifth century, roughly about 495, and that he was a boy at the time of the Persian War. His early manhood would thus coincide with the rebirth of Greece, and I think we can trace the influence of this wonderful period in his extant works. We know nothing of his parentage, but as he was born at Eleutherae he can hardly have been of pure Attic descent: perhaps one of his parents may have been an Athenian. What I wish to lay particular stress upon is the fact that, besides the Attic and Argive tendencies universally recognized in his work, there is something else, a marked individuality, which may be partly due to his personal genius, but is partly, I believe, to be credited to his Bœotian environment during the most impressionable years of his early life, if not to his Bœotian descent. We possess no fifth century Bœotian statuary, but the pottery shows decided originality and many intensely modern traits. These qualities are also present in the whole of Myron's work. Puzzling as they are in the statues of a fifth century sculptor, they contribute towards the peculiar charm and freshness which characterize him. But they are also very greatly the cause of his being so long denied the authorship of many of his most beautiful and original creations.

Apart from the thirty-six epigrams on Myron's heifer which are contained in the Anthology, Lucian, Strabo and Pausanias are the most important Greek writers who mention Myron. It is, of course, to Lucian's[1] vivid description of the Discobolus that we owe the indisputable identification of the statue. "Do you mean the quoit-thrower," said I, "who is bent into position for the throw, turning towards the hand that holds the quoit, crouching on one leg, apparently ready to spring up again as he hurls the quoit?" "No," said he, "for the quoit-thrower that you mention is one of the works of Myron."

Since Lucian belonged to a family of sculptors, his opinion is of the first importance, for he would not have pictured the statue so graphically unless it had made a great impression upon him. And to a Greek the Discobolus was unquestionably nothing more than one of the many statues of victorious athletes which Myron and other sculptors were commissioned to make. Strabo mentions the large group at Samos, which I shall discuss later. Pausanias notes several of Myron's works during his travels, but neither he nor Strabo gives any details as to their style.

While the Greek evidence has been fairly estimated, the value of the Latin notices has been entirely overlooked.

Pliny, Cicero, Catullus, Ovid, Quintilian, Propertius, Martial, Juvenal, Vitruvius and Petronius Arbiter are included among the writers who mention Myron, all ranking him with the greatest artists. We see, therefore, that during the late Republic and early Empire, Myron's fame was as great as in his own day. The true significance of this fact has been

[1] Philopseud. 18.

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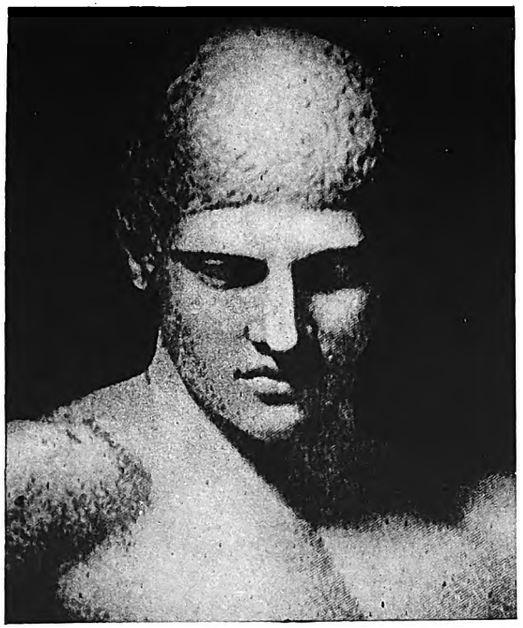
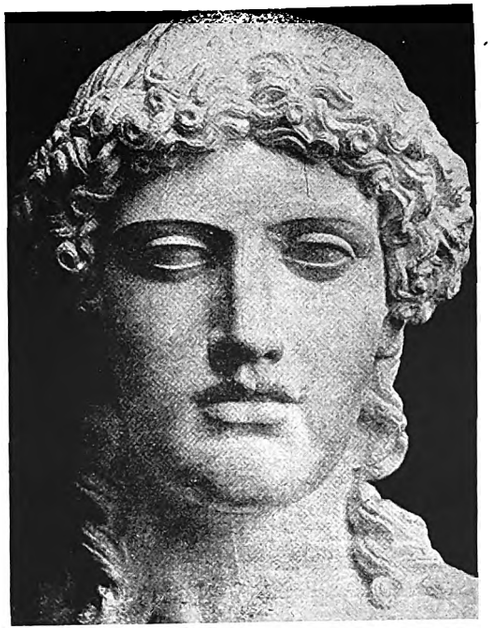
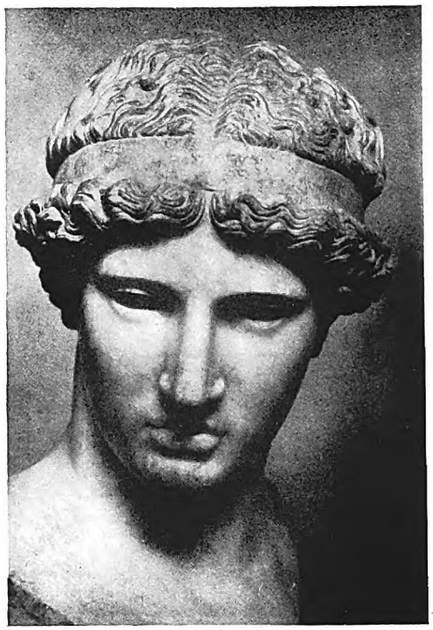


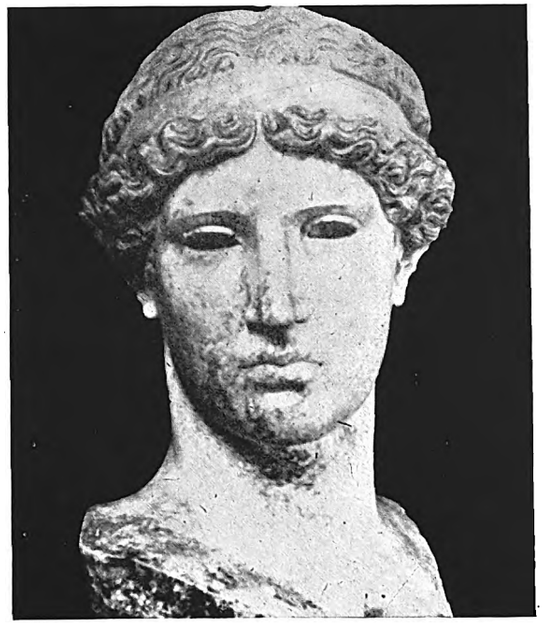
A—The *Discobolus* (Terme Museum, Rome)

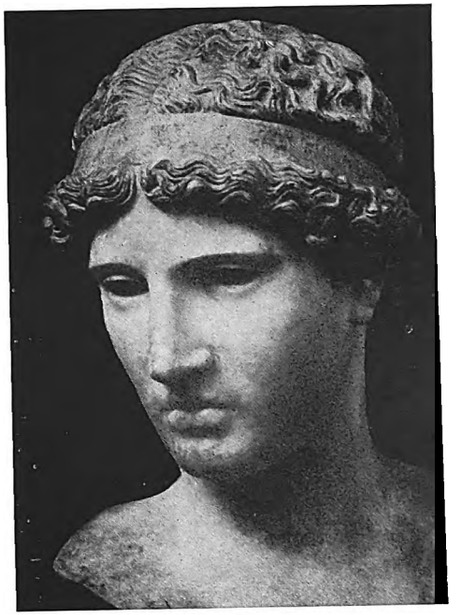


B—The Cassel *Apollo* (from a cast)

C—*Athena* (Frankfort)







D, E, F—Three views of the head of *Athena,* here identified as the Samian Athena of Myron. Marble. (Bologna)

Plate I. The Reinstatement of Myron

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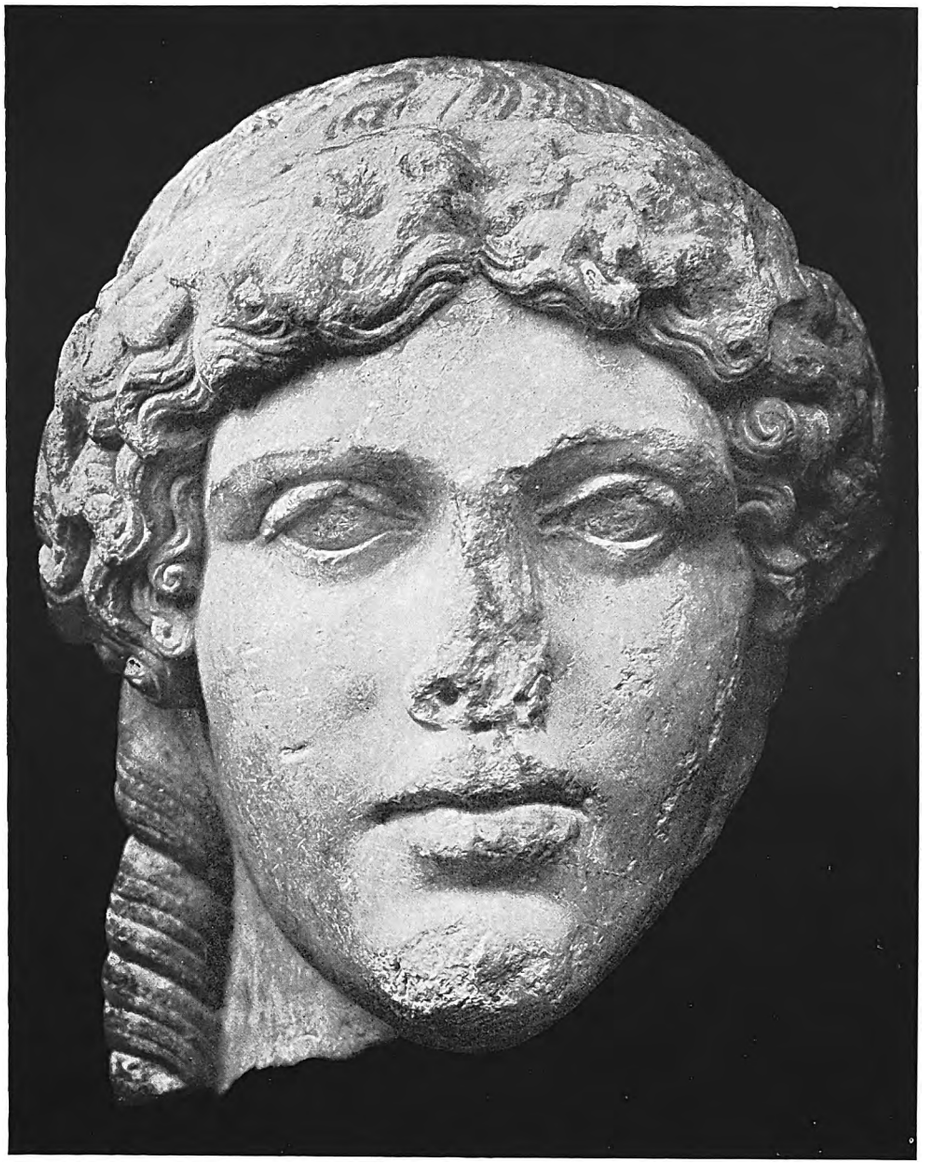

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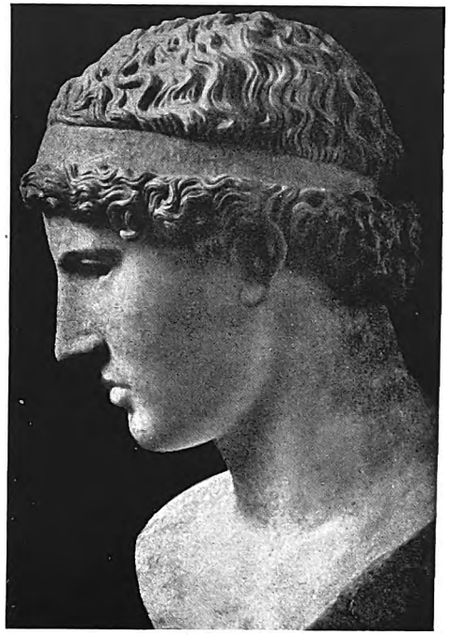

—E

A and *B*—Replica of Cassel Apollo. Marble. (Count Arco, Munich); *C*—Replica of Frankfort Athena. Marble. (Dresden); *D*—Athena. Marble. (Frankfort); *E*—Head of Athena. Marble. (Bologna)

Plate II. The Reinstatement of Myron

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extraordinarily disregarded by most modern writers and critics. Pliny,[2] who saw his original works, and was therefore in a position to judge, calls him the first sculptor who "multiplied truth." I understand by this that he was the first who produced realistic works of various types. Hitherto, in the Attic work that has come down to us, practically the same head and face were used for the god and the athlete, even for the male and female sexes. With the realistic Olympian sculptures before us, it is doubtful how far Pliny's statement holds good with regard to Peloponnesian art. But the point is that Myron did produce realistic and animated works of different types, even of most extraordinarily different types.

Pliny next compares Myron with Polyclitus, as being "numerosior" in his art, which may equally well be translated as "more harmonious" and as "fonder of grouped statues." The latter interpretation is supported by other evidence, and as Pliny adds that he was "more careful about balance" than Polyclitus, the two expressions substantiate each other. Instead of being independent figures placed near each other, the members of a group by Myron form an organic whole, definitely complete (e.g., Athena and Marsyas). To the orderly Roman mind this feature would certainly be a great attraction. We know that Polyclitus was eminently a sculptor of lovely boys; that he gave his statues a beauty surpassing that of nature; and that if any fault could be found with his work it might be said to lack dignity. We must therefore infer, from the juxtaposition of the names of Myron and Polyclitus, that Myron's work possessed those very qualities of youthful grace and beauty which distinguished the statues of the sculptor *par excellence* of the "smooth cheeks of youth."

Pliny's statement that, although Myron took great pains in rendering the physical form, he did not express the emotions of the mind, seems to imply a contrast between his work and the exaggerated Rhodian and Pergamene sculptures, with which Pliny would assuredly be familiar.

Quintilian's[3] mention and criticism of the Discobolus are also very significant and valuable: "What is so strained and artificial as (the pose of) Myron's well-known Discobolus? Yet if anyone blamed the work as being scarcely correct, would he not lack appreciation of the artistry? This novelty and difficulty are the very points most worthy of praise."

Take again the opinion of Cicero, no mean connoisseur of Greek art, who writes of Myron, Polyclitus and Lysippus: "You could not wish any one of them to be different from what he was."[4]

These passages are familiar to every archæologist, but I feel that hitherto the fact of Myron's being bracketed even with artists of the fourth century, Lysippus and Praxiteles, who excelled in the graceful postures of their statues, has not met with due consideration.

Lastly I quote Petronius, who tells us that Myron "had almost turned living men and animals into bronze."[5] In the face of these opinions, expressed by writers who saw the original works of Myron, it is extraordinary that Overbeck or any other critic should have formed the low estimate of his powers which obtains even at the present time in some quarters.[6] We must remember that when these Roman writers eulogized the work of Myron, Greece was still practically unplundered. When we read that Mark Antony brought three bronze statues to Rome from Samos, and an Apollo from Ephesus; that Sulla removed a Dionysus from Orchomenus and dedicated it on Mount Helicon; and that Verres stole from the shrine of Asclepius at Agrigentum the Apollo which Scipio had placed there, only one explanation is possible. These works of Myron must all have been of surpassing beauty. Had they been wrought in the stiff and antiquated style that many modern writers would lead us to expect, all these and his other works would have remained safely in their original positions.

We thus arrive at the conclusion that Myron's statues were remarkably life-like, with the delicate rhythm and finish only possible to a Greek sculptor of the great period. Careful study of all the essentials for rendering sex, age and type is certainly to be looked for. Fleeting moods, as we see them in the work of Praxiteles, and exaggerated realism, as we see it in Hellenistic art, would be impossible and undesirable in the work of Myron. The face of Marsyas might be contorted, but the face of a God or of a Greek must be always beautiful and impassive.

EVIDENCE OF MONUMENTS

On turning from the literary evidence to the extant monuments, in full expectation of finding many copies of a large number of very beautiful works, we could, until recently, feel only the keenest disappointment. Before the identification by Murray[7] in 1881 of a head in B. M. as a Perseus, followed in 1890 by the discovery of the beautiful Rome copy, which Furtwängler[8] unhesitatingly ascribed to Myron, the only certain works of Myron known to us were the Discobolus and the Marsyas. For comparison

[2] N.H. XXXIV. 58.
[3] Inst. Orat. II. 13.
[4] Cic. de Orat. III. 7. 26.
[5] Satyr. 88.
[6] cf. Bulle in Festschrift Paul Arndt. p. 77.
[7] J. H. S. 1881, p. 55.
[8] "Masterpieces," p. 199.

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with other statues the Marsyas was naturally of little use, and we were entirely dependent upon the Discobolus. And what a Discobolus! With absolute disregard of the known " refinements " of Greek art, the unfortunate head was photographed in an upright position, as though it belonged to a term. Small wonder that even the most experienced and sharp-sighted archæologists failed to discern any of the grace and charm which the criticisms of ancient writers would naturally lead them to expect. But the discovery of the Castel Porziano torso has made possible the beautiful restoration which throws an entirely new light on Myron's *tour de force*. This reconstruction shows that whereas the Discobolus used to be the stock example of frontality in Greek art, it is actually an example, and that probably the earliest, of sculpture in the round.[9] The beautiful curves of the body, and the graceful pose of the head, present a most satisfying appearance from every point of view. While as for the head, it is transformed [PLATE I, A). In place of the repulsive countenance which we had regarded as a true copy of Myron's work, we find a beautiful, aristocratic head and face. And we see that the foreshortening of the lower part of the face was necessitated by the position of the bent head. Otherwise the mouth and chin would have been almost invisible, and the proportions of the face would have been distorted. From the appearance of the head and figure, when viewed correctly, we can not only form some conjecture as to the great beauty of the original, but we can also find many points which are likely to help in the identification of other works. We see that graceful curves, meticulously accurate calculation of the proportions necessary to produce the desired effect, great beauty of form and face, and an extraordinary degree of animation and personal charm may be looked for.

The identification of the Frankfort Athena by Pollak [10] in 1906 has given us, not only the complete group of Athena and Marsyas, but also a new basis for further study. One great difficulty, the absence of female figures from the extant works of Myron, is now removed, and the contrast between the two figures which form the group shows us the supreme mastery of Myron in symmetry and balance.[11] It is difficult to over-estimate the importance of the recovery of this Athena. Not only have we now a group of perfect balance and symmetry, but we have gained an entirely new type in fifth century sculpture. The dainty, winsome, girlish figure, unlike any other as yet known to us, occupies as distinctive a place as the Discobolus himself. It would be difficult to conceive a more apt representation of the victory of spirit over matter. And this is unquestionably the work of a fifth century Greek sculptor, whom we had hitherto regarded as incapable even of representing ordinary physical beauty. Taken together, the Discobolus, Athena and Perseus make the identification of the Cassel Apollo, which had been previously considered possible but doubtful, an absolute certainty. Here again we meet with a new type, and consequently with new possibilities of further identifications. As is well known, there is considerable variety in the copies of the Cassel Apollo, particularly in the heads. The Vienna copy, which is much broader and shorter than the others, suggested to me the identification of the Medusa Rondanini as the head held by Perseus.[12] Although the Medusa, like the Marsyas, is of no great use for comparison with other heads, we find in it certain qualities, especially in the treatment of the hair, the brow and the muscles above the eyes, which are becoming familiar to us in the work of Myron.

THE BOLOGNA-DRESDEN ATHENA

As I wrote at the beginning of the present study, I felt convinced more than four years ago that the Bologna-Dresden Athena was the work of Myron. So far as the drapery was concerned, Furtwängler[13] himself supported my theory, for he stated that the closest parallel was found in the Louvre and Madrid torsos which we now know to be copies of the Frankfort Athena. If Furtwängler had seen the Frankfort statue before writing his " Masterpieces," I am sure that he would have recognized the hand of Myron both in it and consequently in the statue which he took so much pains to attribute to Pheidias. Yet, although he did not recognize the true origin of the statue, his unrivalled learning and almost unerring eye detected in it precisely those qualities which we, helped by later discoveries, know to be unlike the work of Pheidias, but like the work of Myron. Since his book appeared, much has been established with regard to the work of Pheidias, but it was Furtwängler whose extraordinary insight and industry prepared the way for later students.

Thanks to the beautiful photographs published by the Museo Civico, Bologna, since the head was cleaned, it is now easy to compare it with the others which are recognized as the work of Myron. For the conformation of the skull, compare the full-face

[9] This point I hope to discuss more fully later.

[10] " Jahreshefte," 1909. p. 154.

[11] According to the usual reading Pausanias (I. 24. 1.) described Athena as παίουσα (striking) the satyr. If the very slight alteration to παύουσα (checking) is made in the text, Pausanias described the action quite correctly.

[12] J. H. S. 1923, p. 139.

[13] " Masterpieces," p. 27.

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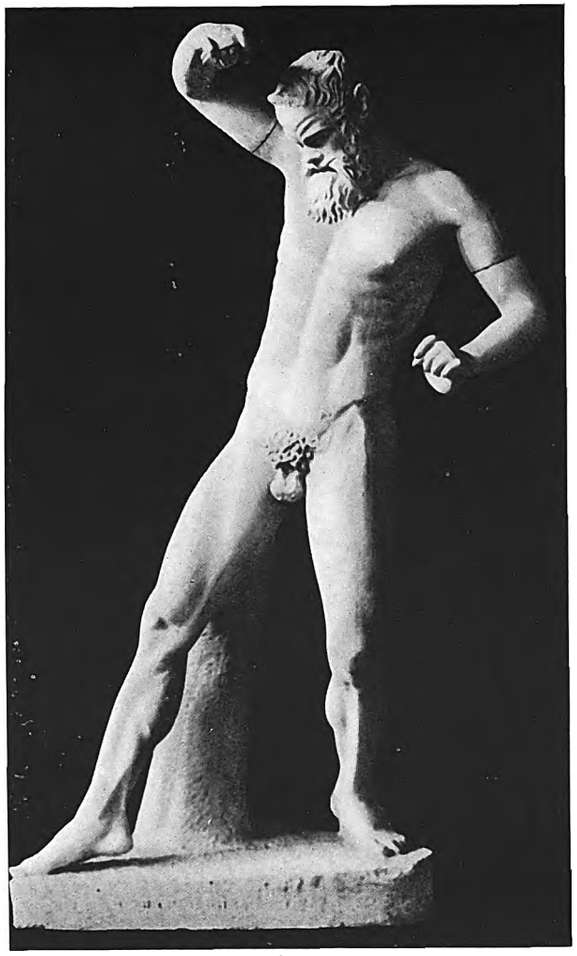
A, B—



—C, D

A and *B*—Group of Athena and Marsyas. Marble. (Frankfort and the Lateran Museum, Rome); *C*—Statuette of Heracles. Marble. (Boston, U.S.A.); *D*—Statue of Athena with head copied from the Bologna head. Marble. (Dresden)

Plate III. The Reinstatement of Myron

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photograph of the Bologna head with the Cassel Apollo and with the Discobolus, seen as he should be seen. For the proportions of the brow and treatment of the hair, compare it with the Perseus, Cassel Apollo and Medusa. As the Frankfort Athena is helmeted and has straight hair, she is not of any use for the shape of the head or the treatment of the hair. But the shape of the eyes, as may be seen very clearly in Bulle's " Der Schöne Mensch " (T. 194), is identical in the two statues. For the treatment of the muscles above the outer corner of the eye, compare Perseus, the Cassel Apollo, the Frankfort Athena, the Medusa and the Discobolus. The proportions of the long, delicate oval of the face are those of the Cassel Apollo at Cassel, of the Frankfort Athena, if we add a few years to her extreme youth, and of the Discobolus when he is seen in the right way; making allowance for the difference of sex in the case of the Discobolus, and remembering that one head represents a deity and the other a mortal. For the upper lip, with its marked dimple, and the treatment of the chin, compare the Discobolus, Perseus, the Cassel Apollo, the Frankfort Athena, and the Medusa. The bow of the mouth, to which much of the individuality of the face is due, is seen again in the Discobolus, when viewed rightly.

For a long time I could not understand why the expression on the face of the Athena was so markedly different from that of the Cassel Apollo and the Perseus, while the mouths were so much alike. But at last I saw that the smile, which adds most of the peculiar charm to Myron's heads, was not in the mouth, but in the eyes. Since the other statues have solid, blank eyes, while the Bologna head has cavities, the resultant shadow in a photograph produces an entirely different effect. The same difference exists for the same reason between the statues and casts. I found, on covering the eyes of both the Athena and the Cassel Apollo, that the faces were practically identical.

Furtwängler[14] himself noticed the close parallel between the profiles of the Bologna head and the Discobolus, but the profile of the Bologna brow and nose is absolutely identical with that of the Frankfort Athena [PLATE II, D]. As the Frankfort Athena represents the goddess in early maidenhood, the childish outlines of her mouth and chin are replaced in the more mature Bologna head by the stronger and more massive contours of the Discobolus, the Perseus and Cassel Apollo. The resemblance is not so plain in the photographs as in the actual statues. After long and careful study of the bronze cast of the Bologna head in the B.M., I found a few weeks ago that the mouth and chin were almost exactly repeated in the reconstruction of the Discobolus in the Terme Museum in Rome.

I feel assured that no one who compares these features in the different heads can fail to agree that the Bologna-Dresden statue must be held to be a careful and accurate copy of an Athena by Myron. It is hardly necessary to recall that Furtwängler in his description of the statue frequently makes use of such expressions as: " In this point Pheidias follows an older tradition." The facts of the case were summarized most clearly by Amelung in 1908:[15] " Inside the tradition of the Sicyonian-Argive school, as its most perfect and delicate flower, the ' Lemnia ' is comprehensible: inside the Attic school in the circle of Pheidias, she is not. . . . But even allowing that the phenomenon of the ' Lemnia ' can only be explained by a crossing of the two most important currents of Peloponnesian and Attic art at that period, we must still maintain that all the predominant elements in the head of this creation are derived from Peloponnesian art."

It is precisely the blend of Attic and Argive elements which archæologists unite in finding present in Myron's work, as contrasted with that of Pheidias.

The French archæologist Lechat writes of the Bologna head[16]: " This head has a pure, fresh and delicious beauty, which enchanted connoisseurs in antiquity and charms us even to-day, although we only see it by means of a copy. . . . This adorable head, virginal and proud, seems far less the production of a ripened and scientific experience, which reasons and calculates, than of the spontaneous spring of a perfectly fresh inspiration. It is the sweet and very rare flower which an artist succeeds in gathering only once in the morning of his career." Do we not find in this description an echo of the words of the ancient exquisite who wrote that Myron had imprisoned living beings in his bronze? And so far as I know, there is but one other statue to which these glowing phrases of Lechat could apply, and that is the Frankfort Athena.

Probably everyone who has studied the Bologna head, in photographs or otherwise, has noticed the extraordinary changes of expression produced by a change of pose, or when it was seen from a different standpoint. The same is the case with the Cassel Apollo. From one point of view the head appears to be short and broadly built; from another aspect [PLATE I, B], the same head appears to be long and narrow. This remarkable variety of appearance in one and the same statue is, I think, quite peculiar to Myron, and is cer-

[14] " Masterpieces," p. 17.

[15] " Jahreshefte," Vol. XI, 1908, p. 207.

[16] Lechat, " Phidias," 1924, p. 85.

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tainly one of the chief factors in the fascination which his works exercise. May we not suppose that this life-like quality, of which he alone possessed the secret, is due to the Bœotian influence which, as I said above, we may expect to find in his work?

THE SAMIAN GROUP

As Klein[17] points out, the marked turn of the Bologna head shows that the statue was not independent, but formed part of a group. Since we learn from Strabo[18] of the group in the Heræum at Samos, taken to Rome by Mark Antony, it seems most probable that the Athena belonged to this group. At first sight, Strabo's words τρία Μύρωνος ἔργα κολοσσικά suggest three colossi, and so preclude the possibility of her forming one of the group, since, as Prof. E. A. Gardner assures me, life-size copies of colossal statues are almost unknown. But further examination of the facts shows that the statues in this group cannot have been colossal. In the first place, they stood inside the temple, on one base, and in the second place it would certainly not have been in accordance with Greek custom to allow colossal statues other than the cult divinity inside any temple. From the figure of Heracles which appears on Samian coins of Philip and Gallienus, Prof. P. Gardner,[19] so long ago as 1882, recognized the Heracles of this group in a statuette. When this statuette and the Athena are seen in photographs of the same scale, the balance is in every way perfect [PLATE III, C and D]. As Furtwängler mentions,[20] Schorn and others noticed that the legs of the Athena were rather short below the knee. From this they concluded that the statue stood upon a high base, which is exactly what we find in the case of the Heracles statuette. Again, as the subject must have been the presentation by Athena of her protégé Heracles, it is clear that the Zeus was the central figure of the group.[21] According to Klein,[22] Athena never occurs without a helmet on her head, or with a helmet in her hand, except when she is in the presence of another god or of a hero, or in the assembly of the gods, or in mythical representations such as the Labours of Heracles. When we examine the Athena and Heracles, as they must have stood, each side of Zeus, we see why Athena is bare-headed. Had she worn her helmet, she must have either towered above Heracles, thus destroying the symmetry of the group, or else have been a small and insignificant figure, less in stature than the hero whom she had protected.

A comparison of the two groups of Athena and Marsyas and Athena and Heracles shows an astounding likeness in the pose of the two Athenas, and also the surpassing fineness of rhythm which called forth Pliny's admiration. The circumstantial evidence also seems in every way to support my view that the Bologna-Dresden Athena is a copy of the Athena in the Samian group. It is quite certain that the return of the Heracles and Athena to Samos would create considerable stir in artistic circles in Rome, and that numerous copies would be made.[23] This is what we find to be the case, and as Furtwängler ascribes the gems bearing the bust of the Athena to the time of Augustus, I submit that the evidence for the statue's being a part of Myron's group is conclusive.[24]

[17] "Jahreshefte," 1915.
[18] XIV, p. 637. b.
[19] *Numismatic Chronicle*, 1882, p. 284, pl. xiii; No. 11.
[20] "Masterpieces," p. 20.
[21] I am sure that Zeus was draped: otherwise I am not discussing him at present.
[22] "Jahreshefte," XVIII.
[23] The crossed-ægis statue which Bulle adopts as the Samian Athena is in my opinion not Athena at all. I believe her to be Eos in the group by Lycius (Paus. V. 22, 2) entreating Zeus for Memnon's life, trying to hold up the descending scale. The crossed ægis (cosmic-mantle?) I take to be a play on some word connected with διαΐσσω (cf. καταιγίς) alluding to her swift flight. As there was καταιγίς I cannot help thinking that there was a word διαιγίς, now lost.
[24] I am indebted to Dr. Ludwig Pollak for the photographs of a hitherto unpublished head of the Cassel Apollo in the possession of Count Arco, Munich, and for the photo of the Heracles statuette to Messrs. Bruckmann, Munich.

THE VANISHING ARTS OF A PEASANTRY

BY CAMILLA DOYLE

THE traditional work of the English canal-boat painter has received little notice, although so much has been done of late years for the revival and encouragement of other peasant-arts, and this in spite of the fact that it contains many of the elements now thought most interesting—it is ancient, is brightly coloured, and is English, not one of the foreign peasant-arts that we have imported in the dearth of our own. Various economic reasons are now slowly but surely bringing about the extinction of this painting, and indeed of all the characteristics of the canal-boat carriers, including their traditional costumes, so it seems worth while to draw attention to these things as in a few years they may have passed out of existence altogether.

The accompanying Plates show something of this painting, and also of the costume worn by the women on canal-boats. These boat-

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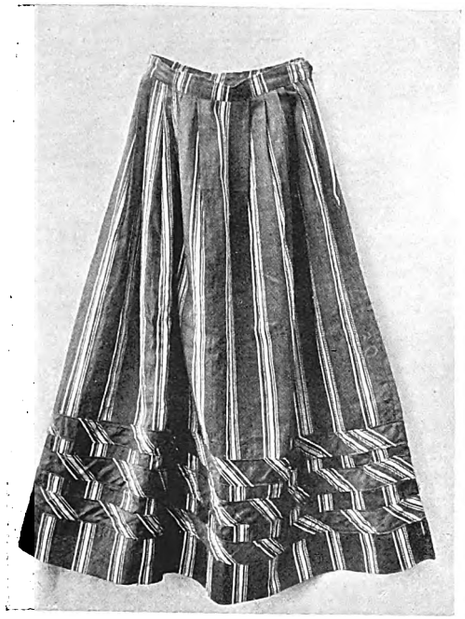

A—Skirt of striped drill worn by women on canal boats

B—Painted bowl in use on barges

C—Painted can

D—Decorated barge

E—Top of painted stool

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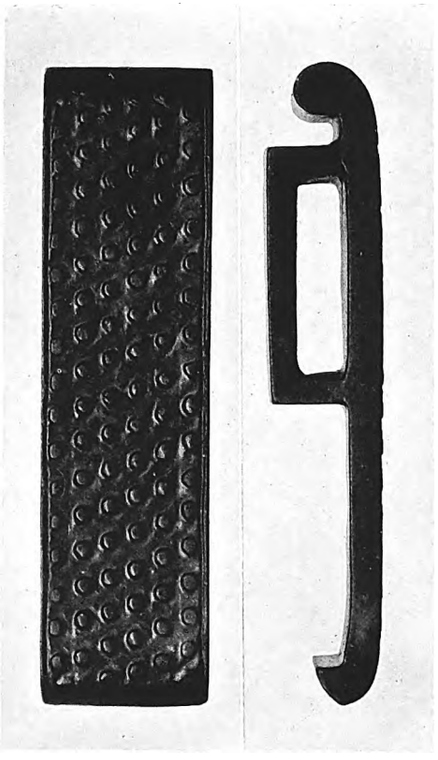
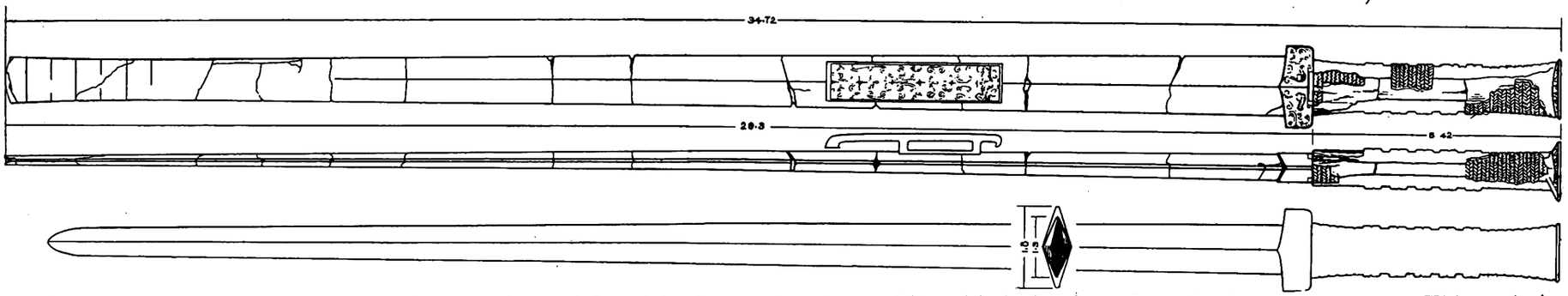
A—Face and side of scabbard-jade found in Corea. Length, 11.9 cm.

B—Face, side and back of scabbard-jade. White. Length, 11 cm. (Mr. O. Raphael)



C—Face and side of scabbard-jade. Brown. Length, 9.3 cm. (Mr. O. Raphael)

D—Face of scabbard-jade. Black. Length, 8.5 cm. (Mr. W. P. Yetts)



E—Reconstruction drawn by Mr. K. Ogawa of sword found in Corea, showing scabbbard-jade *in situ*. Length of sword, 1.04 m. This and *A* are reproduced from " Archæological Researches on the Ancient Lolang District "

A Chinese Scabbard-jade

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decorations, varying somewhat locally, are still used on the following canals—Grand Junction, Birmingham, Warwickshire, Worcester, Staffordshire, Leicester and Bridgewater. It is difficult to discover exactly the date of origin of these decorations; they consist of conventionalized flowers, landscapes with castles, and diamonds and triangles of colour. It is said that these diamonds and triangles were originally used as a masonic sign, legible to the carriers only, the meaning of the sign varying according to the juxtaposition of the colours; but all knowledge of such meaning has long been forgotten. There is also this of interest, that certain firms, nine altogether, have each a special combination of colours for the lettering on their boats, such as red letters on a green panel.

The diamond patterns, as shown on the side of the boat on PLATE D, are repeated on the mast to which the horse is tied; the landscapes are used inside the cabin as well as outside (one beneath the window, one beneath the table which folds up into the wall, and others occasionally on the sides); the flowers are painted on the triangular crutches holding up the tarpaulins to cover the cargo (not shown in the photograph) and on the footstools [PLATE E] used by the carriers in their cabins; and flowers, landscapes and diamonds all figure on their other domestic utensils—wooden barrels and metal cans for drinking-water [PLATE C], washing-up bowls, mugs, teapots, tea-trays and the metal bowls used in lieu of nose-bags for the horses.

The groundwork of the flower-painting is usually grass-green, and the painting itself requires considerable skill, being done without retouching; the flowers (roses and daisies of boldly conventionalized colour) are begun with an oval-shape of dark paint; this is enlarged with a few curves of the brush into a paler oval round the edge; then the petals, paler still, are added each with a single touch: the leaves are fitted in after the flowers, the stamens and veins of the leaves being painted last with yellow. The method never varies, and practised painters work with remarkable rapidity.

The love of colour shown in these utensils extends to the clothes of the carriers themselves, the men frequently wearing ear-rings, brass-trimmed belts, and brighter ties and braces than are usual elsewhere in England, while the traditional costume of the women consists of skirts and blouses of a special striped drill, crimson, navy blue and white, with cross-pieces of the same material, or of scarlet or pink [PLATE A]; and also of double-curtained hoods, black for winter, white for summer—but unfortunately these hoods are being gradually replaced by commonplace hats, and other signs are not wanting to prove that this curious phase of English peasant-life is on the wane.

My thanks are due to Messrs. W. H. Walker and Bros., Ltd., Rickmansworth, for kind permission to photograph the boat here reproduced.

A CHINESE SCABBARD-JADE

BY W. PERCEVAL YETTS

IN THE BURLINGTON MAGAZINE of last May (pp. 258 and 263-4) brief mention was made of excavations carried out by Japanese archæologists in a large burial ground on the south bank of the Ta-t'ung River, opposite the city of P'ing-yang, in Corea. Since then two volumes of the official report[1] on the explorations have reached this country. They contain admirable illustrations demonstrating the skill with which the excavations have been done as well as the beauty and significance of the finds.

The subject of this article is one of the discoveries. Though not in itself of high importance, it comes as a promise of what scientific digging may do to illuminate the obscurities of ancient Chinese culture; and it does, in fact, correct the prevalent misconceptions concerning a numerous class of jades. I refer to the class of which four representative examples are shown on PLATES A, B, C and D. By Western writers it has been variously termed "girdle-clasp," "girdle-jade" and "sword-guard." The fitness of the last name seemed to have been justified by a discovery at Kerch, in South Russia, which was reported by Professor Rostovtzeff.[2] Among the objects dug up was a sword, and its blade is alleged to have been, when found, thrust through the rectangular loop of one of the class under discussion in such a way that the jade functioned as a guard to the hilt. In view of the evidence now available from Corea, the probability seems to be either that this was not the original position of the jade or that its proper purpose was unknown to the first owner of the sword. I venture to think that the former is the true explanation, because

[1] *Archæological Researches on the Ancient Lolang District.* By T. Sekino, S. Yatsui, S. Kuriyama, T. Oba, K. Ogawa and T. Nomori. Plates, Parts 1 and 2. Special Report of the Service of Antiquities, Vol. IV. Government-General of Chosen: 1925.

[2] *Une Trouvaille de l'Epoque Gréco-Sarmate de Kertch.* Article in *Fondation Piot: Monuments et Mémoires* (Paris: 1924), pp. 106-107 and 133-135.

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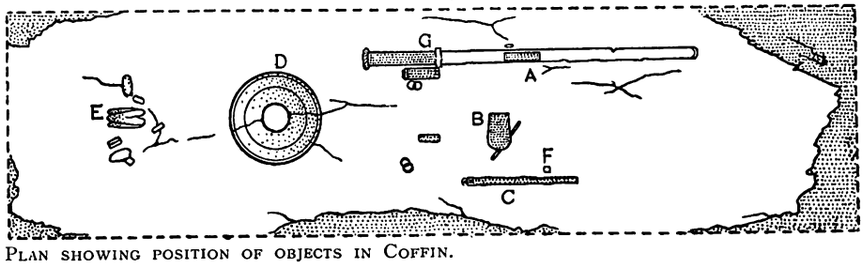
we know that diffusion of certain cultural elements extended from the shores of the Black Sea to the coast of China, and this class of scabbard-jade was one of them. The example found at Kerch differs from the usual Chinese type inasmuch as its two ends are straight, not hooked; but several of the Chinese type have been dug up in Russia and Siberia. Had scabbard-jades been used as guards, some must have come to light, fitted round the base of the blade, in their original position; for numerous jades of this class have been recovered. The true jade sword-guard, on the other hand, has often been found rusted on to the sword *in situ*. Patient and skilful excavation of Chinese tombs in Corea has revealed why the subject of this article has never been discovered thus conditioned. The reason is that it was fitted into the perishable wooden scabbard.

A—Scabbard-jade.
B—Bronze girdle buckle.
C—Knife.
D—Jade disc.
E—Head jades.
F—Jade seal.
G—Jade guard.



PLAN SHOWING POSITION OF OBJECTS IN COFFIN.

PLATE A shows one of two such jades from Tomb No. 9. which was excavated by Professor Sekino in 1916. It is here reproduced from Plate 41 in Part I of the official report. The roughening on the edge of the long straight part of the rectangular loop is occasioned by fragments of the wooden scabbard still adherent to it. This part of the loop was sunk into the scabbard in such a way that its inner surface was flush with the scabbard covering of painted lacquer. The exact position of the fitting is clearly shown in the drawings of sword and scabbard [PLATE E] done by Mr. K. Ogawa and reproduced on Plate 42 of the official report. The sword lay on the left side within a wooden coffin containing other objects, the positions of which are indicated above. No part of the skeleton remained. Outside the coffin in the same tomb, among many bronze, lacquer and jade objects, was another sword with a scabbard-jade similarly placed. Evidence relating to this subject is not confined to the two swords in Tomb No. 9. A scabbard-jade was found in like relationship to a sword in Tomb No. 3 which was excavated the same year by Professor Sekino; and Mr. S. Umehara tells me of a perfect example, not yet published, which was dug up by Mr. R. Fujita and others from the third tomb explored in 1924. As an indication of the ages of the scabbard-jades, mention should be made that Tomb No. 9 contained two lacquered objects inscribed with a date corresponding to A.D. 11; Tomb No. 3 contained things of the same type, but none dated; and the tomb explored in 1924 contained a lacquered bowl dated A.D.3.[3]

The Chinese written character which probably was used in ancient times to denote the scabbard-jade occurs in the first-century dictionary *Shuo wên*, where its pronunciation is given as *chih*.[4] Doubtless there is much to be found in Chinese writings which would throw light on the subject of ancient Chinese sword-furniture and this scabbard-jade in particular. Even the short search that I have made yields results. The *Shuo wên* defines the word *chih* as denoting a "sword-' nose ' (*pi*) of jade." The next step in the inquiry would be to discover whether this term "nose" (*pi*) was applied to one special item of sword-furniture or whether it was used loosely for more than one so long as a fanciful resemblance to the shape of a nose was traceable. At any rate, the term would seem as appropriate to the scabbard-jade as to the guard-jade, of which an example is shown in Mr. Ogawa's drawing [PLATE E]. It is, indeed, applied to the guard-jade, and the archæologist Wu Ta-ch'êng uses it in that sense;[5] and, moreover, relying on the *Shuo wên* definition, he labels with the character *chih* the five guard-jades of which he gives drawings. In this he is doubtless wrong, and wrong also in his theory as to the function of what is now proved to have been a scabbard-jade. His theory is that it was a girdle-clasp, and in support he quotes passages from the *Book of Odes* and advances other arguments[6] which need not be gone into here. While on the question of terms, mention should be made that the illustrated catalogues of jade entitled *K'ao ku t'u* (A.D. 1092) and *Ku yü t'u* (A.D. 1341) both label the scabbard-jade with the character *chih*,

[3] Described and pictured in BURLINGTON MAGAZINE, May, 1926, p. 263.

[4] The character is omitted from Giles's *Dictionary*, but Couvreur gives it on p. 856 of the third edition (1911) of his *Dictionnaire classique*. His definition of "ornament de jade fixé sur la garde d'une épée" seems to be inexact in view of the present study. Another recognized pronunciation is *wei*

[5] *Ku yü t'u k'ao* (1889) ff. 101-3.

[6] *loc. cit.*, ff. 114-7.

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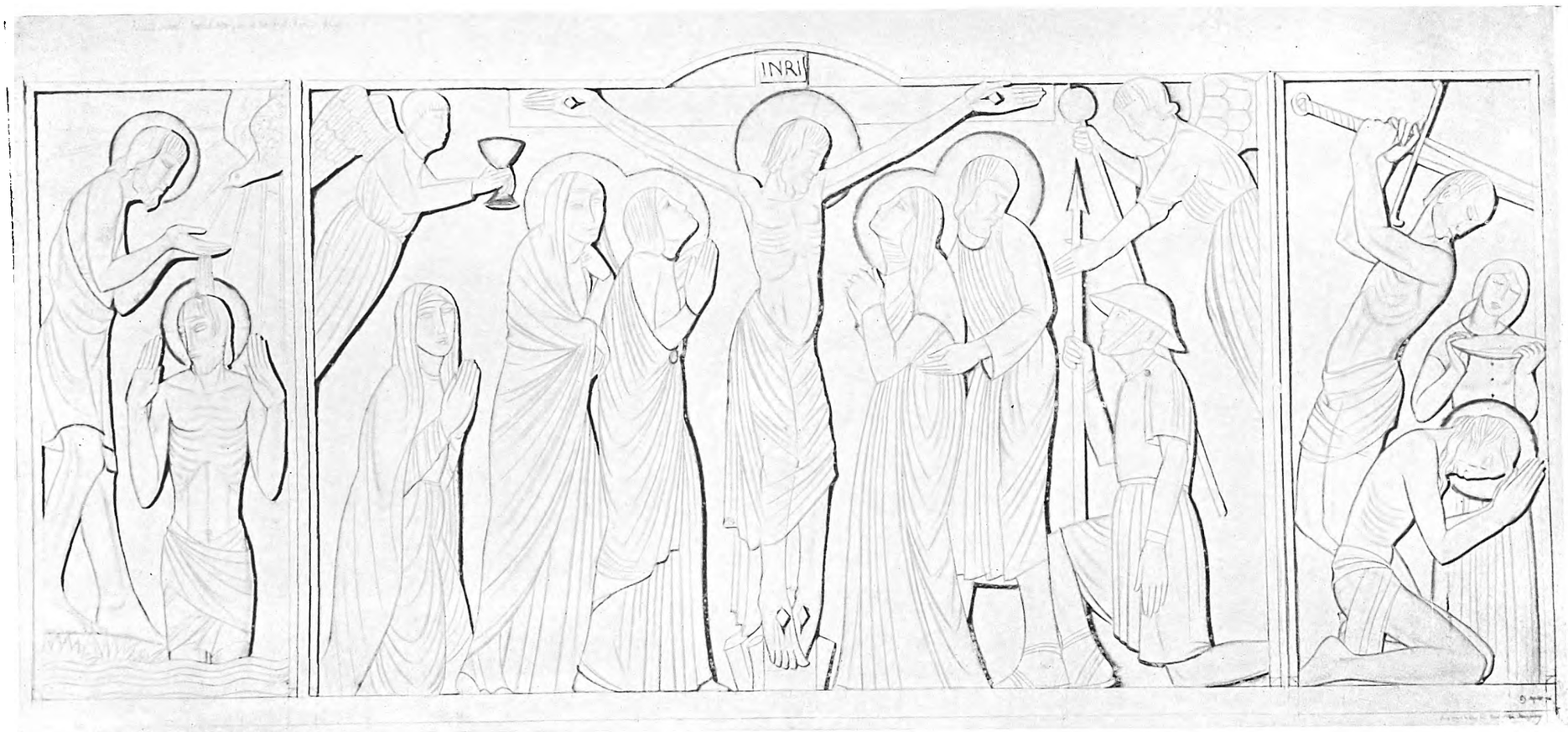

Crucifixion and *Scenes from the Life of St. John the Baptist.* Design by Eric Gill for a projected oak altar-piece for Rossall School

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and that Wu notes its popular name as *chao wên tai*—a term of unknown origin.

That the true use of the scabbard-jade was still partly remembered in the Sung period is proved by the following comment of Hsü Ch'ieh (A.D. 920-974) under the character *chih* in his edition of the *Shuo wên*. He states: "The *chih* is said to have been on the side of the sword-case, and there was a part of it through which passed a leathern thong." Then the illustrated catalogue of jades *Ku yü t'u p'u*, which is supposed to have been compiled in the twelfth century though not published till 600 years later, contains a notice of the *chih*. The authenticity of the work is doubted,[7] yet it seems to be right in this passage (LIX, ff. 1 and 2): "The *chih* is fitted upon the scabbard to provide means for attachment to the girdle. Its vogue lasted from the Chou and Ch'in to the Han and Wei periods (*c.* 1000 B.C. to A.D. 260); princes, nobles and high officials were much wont to wear it girt to the waist. Thus the sword-*chih* dates from early times."

In short, the evidence seems clearly to indicate that the scabbard-jade acted as a cleat to hold the scabbard in a leather frog. Possibly the frog resembled that used for our service sword at the present day, and it was suspended from the girdle. The strap, which passed through the rectangular loop, secured the scabbard in the frog; and its free end was fastened on to a hook. Two bronze hooks on studs were found in Tomb No. 9 close to the sword outside the coffin. They are differently shaped; one, lying beside the scabbard-jade, may have secured the end of the strap, and the other may have been fitted to the belt and used for hitching up the frog when the sword was carried not hanging by its sling. The four examples represented on the accompanying plate demonstrate variations in the shaping and workmanship of these scabbard-jades. The superb plastic achievement exhibited in B contrasts with the comparatively clumsy form of C. B has a button, decorated with a bat, below its rectangular loop, and the presence of this is rare. Doubtless it fitted into an eyelet cut in that part of the frog which passed below the loop.

[7] Discussed by Dr. Laufer, *Jade* (Chicago: 1912), pp. 8—12.

SHORTER NOTICES

MR. ERIC GILL—A design by Mr. Eric Gill for a panel of the *Crucifixion* with subsidiary scenes from the life of the Baptist will be found on the accompanying Plate. This is the project for an altar-piece to be carved in oak and offered by a body of subscribers to the Chapel of Rossall School. Mr. Gill's work is of peculiar interest and value because it reverses the ordinary procedure of our sculptors. Most of them, like Carpeaux, of whom I wrote in the last number of THE BURLINGTON, are immersed in "life," and only arrive occasionally and uncertainly at a satisfactory geometry. Mr. Gill began with geometry, with the very abstract shapes of lettering, and won his skill in carving and sharpened his sense for purity of form in the practice of inscriptions. To these bones of design, as completely thought out as the A, B, C of his letters, he proceeded cautiously to give a clothing of flesh, with an asceticism that does not spring from coldness of temperament; rather, perhaps, from a dread of spilling over in religious emotion.

His chief difficulty here must have been to adapt what is normally a composition in height to a space of "landscape" shape. By grouping the shorter figures of the women under the Cross he has contrived to lift it in effect above the bystanders generally. He has also solved the problem of balance between symmetry and variation; see especially his treatment of the wings. Note also the subtle rhythmical effect, as of the progress of a wave, or the opening of successive petals, in the way the figure of St. John swings out into that of the executioner. Altogether there is a growth in movement and fluidity of form as compared with earlier work, and greater richness of contour. The relief, depending in the main on two depths of cutting, is well adjusted for explicit effect in wood-carving. In a time when most of the sculpture in our public places and churches may be compared with the litter of waste paper in the parks, one of our schools at least will hold a pleasant surprise for the visitor and a worthy object of contemplation for its pupils. D. S. M.

LONDON PUBLIC GALLERIES.—The annual joint report of the National Gallery, Trafalgar Square, and of the National Gallery, Millbank, and the report of the National Portrait Gallery, have just been published by H.M. Stationery Office.

During the past year the trustees of the National Gallery have purchased one picture each by the following artists: Lorenzo Monaco (Florence Fund), Geertgen tot Sint Jans (Grant-in-Aid), Master of Moulins (Temple West Fund), Joseph Highmore (Florence Fund). There have been bequests and donations of pictures by the following artists: Chardin—two pictures—pupil of Watteau,

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Boucher (Mrs. Edith Cragg), John Jackson (Mr. John Lane), Wright, of Derby (Miss Agnes Best), Perronneau (Mr. F. D. Lycett-Green), Frank Holl (Mrs. Frank Holl), Louis Tocque (Mr. E. Peter Jones), Correggio (Anonymous donor), Govert Flinck (Mr. A. H. Buttery), follower of Pierre Biard—a bronze figure (Sir Herbert Cook), follower of Henry Fuseli (Mr. F. L. Lucas). Plans for the new room to house the Mond Bequest have been approved.

There have been two loans to the Gallery. One, a picture by Petrus Christus, came from the Earl of Verulam's collecton, and the other, a Goya, was lent by the trustees of the Felton bequest from the National Gallery of Victoria, Melbourne.

Two members of the Board have been removed by death: the Marquess Curzon, who was Chairman, and the Rt. Hon. the Lord Ribblesdale.

The National Gallery, Millbank, has acquired by purchase pictures by Burne-Jones, Miss Gwen John, and Mr. Jack B. Yeats. Three pictures have been bequeathed and sixty presented to the Gallery.

The National Portrait Gallery during the period dealt with have acquired in all twenty-nine portraits; of these, two were bequeathed, twelve presented, one transferred on loan, and fourteen purchased.

In their previous report the trustees announced that H.M. Government had made provision for a much-needed extension of the Gallery; but the present report states with "deep regret" that for reasons of economy H.M. Government has now "expressed its inability to fulfil its obligation and carry out this much-needed addition to the Gallery."

The total number of visitors was as follows: The National Gallery, Trafalgar Square, 677,738; The National Gallery, Millbank, 321,571; The National Portrait Gallery, 187,322. In each case there was, as usual, a very large decrease in the number of visitors on "pay-days." The table of attendances at the National Portrait Gallery from 1896 to 1925 and the analysis of admissions during 1925 are particularly instructive.

CORRECTION.—P. 166, pl. II, D, should read: "Part of inscription on the Gloucester Candlestick."

LETTER

THE NATIONAL GALLERY, MILLBANK

SIR,—In the September number of THE BURLINGTON MAGAZINE, a wish is expressed that the Trustees of this Gallery would definitely adopt an official title. I am writing, therefore, to say that the title "National Gallery, Millbank," was selected by my Trustees as the official title, shortly after the creation of a separate Board for this Gallery in 1917.

It is not, however, easy to secure the general adoption of a new title. My Trustees had no wish to change titles already familiar to the public, but in view of the extensions at Millbank for Modern Foreign Art, the former official title "National Gallery, British Art," no longer corresponded with the scope of the collections here. The name "Tate Gallery" was never an official title, though the priority of Sir Henry Tate amongst our several generous benefactors has fixed his name so firmly in the popular mind that it will probably continue to be used popularly. In view, moreover, of the Turner, Sargent and Modern Foreign Galleries erected here by Sir Joseph Duveen and his father the "Tate Gallery" would no longer be an adequate description of the institution and it was desirable to adopt some brief title which would fit all these changed conditions.

This Gallery is a section of the National Gallery, Trafalgar Square, for British and Modern Foreign Art, the relations of the two Galleries being similar to those of the Luxembourg and the Louvre, and the title adopted—"National Gallery, Millbank"—seemed to meet the requirements most satisfactorily.

Yours faithfully,

CHARLES AITKEN, *Director.*

Mr. R. R. Tatlock, having read the above letter, replies as follows:—

I am obliged to Mr. Aitken for having made the position clear. Needless to say, there was never any suggestion on my part that the trustees had altered the title unnecessarily, much less capriciously, but I still feel that the choice was unfortunate. As Mr. Aitken says, "it is not easy to secure the general adoption of a new title" and *Tate Gallery* "will probably continue to be used popularly."

I should take exception to the word "popularly." There simply is no chance of anyone adopting either the old title or the new. I never heard the Gallery called anything but the Tate Gallery and should be astonished to learn that the Director himself or any trustee or art critic or collector or book of reference or newspaper ever calls it by its official name. I see that a book just written by the assistant keeper of the Gallery, with a preface from the pen of Mr. Aitken, is entitled "Hours in the Tate Gallery."

In these circumstances I think the trustees ought to have been less logical and should have adopted the real name instead of another fictitious one. Further, I cannot help feeling that the title "National Gallery," qualified merely by the address—Millbank, is unfortunate. It would seem to be indisputable that country-cousins, colonials and foreigners will, quite naturally, suppose that *The* National Gallery is situated at Millbank, and taxi fares to that remote spot are a consideration to many. Mr. MacColl's suggestion, "Millbank Galleries," would do, but I fear it will not be adopted generally. We shall see.

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CONTENTS

A MYTHOLOGICAL PICTURE BY JACOPO BELLINI—BY LIONELLO VENTURI
TAPESTRIES AT ST. JOHN'S COLLEGE, OXFORD—BY H. C. MARILLIER
A TAPESTRY ALTAR-FRONTAL OF THE FIFTEENTH CENTURY—BY A. F. KENDRICK
EARLY MUHAMMADAN POTTERY IN THE METROPOLITAN MUSEUM—BY M. S. DIMAND
FRENCH PAINTING IN AMSTERDAM—BY W. G. CONSTABLE
PLASTERWORK AT HARDWICK HALL—BY M. JOURDAIN
AN UNKNOWN TITIAN PORTRAIT—BY DETLEV, BARON VON HADELN
A THIRTEENTH-CENTURY PAINTER OF WESTMINSTER—BY J. G. NOPPEN
TWO UNKNOWN CRYSTAL ENGRAVINGS—BY E. KRIS
SHORTER NOTICES: COLONEL CROFT LYONS (C. T. P. BAILEY); GUILLAUME DE HELLANDE'S TAPESTRIES (P. S. O.); GAINSBOROUGH'S *MISS TATTON*
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CONTENTS

	PAGE
A Mythological Picture by Jacopo Bellini. By Lionello Venturi	205
Tapestries at St. John's College, Oxford. By H. C. Marillier	205
A Tapestry Altar-frontal of the fifteenth century. By A. F. Kendrick	211
Early Muhammadan Pottery in the Metropolitan Museum. By M. S. Dimand	217
French Painting in Amsterdam. By W. G. Constable	222
Plasterwork at Hardwick Hall. By M. Jourdain	233
An Unknown Titian Portrait. By Detlev, Baron von Hadeln	234
A thirteeth-century Painter of Westminster. By J. G. Noppen	234
Two unknown Crystal Engravings. By Ernst Kris	239
Shorter Notices: Colonel Croft Lyons (C. T. P. Bailey); Guillaume de Hellande's Tapestries (P. S. O.); Gainsborough's *Miss Tatton*	240
The Literature of Art	245
Art in America (Ella S. Siple)	257
Letter: "Two Guardi Drawings in Dresden" (George Gombosi)	258

LIST OF PLATES

	PAGE
A Mythological Picture by Jacopo Bellini. I—*Hercules Slaying the Centaur Nessus with the Nymph Deianira,* here identified as by Jacopo Bellini. Panel, 40.6 cm. by 37.5 cm. (Messrs. Thomas Agnew and Sons)	204
II—*Pan drawn by Satyrs,* by Jacopo Bellini. Drawing in pen and ink; folio 40 in sketch-book (Louvre)	207
Tapestries at St. John's College, Oxford. I—[A] *Esther before Ahasuerus.* Probably Brussels, *c.* 1560. 1.44 m. by 1.74 m. [B] *The Youthful Moses presented to Pharaoh.* Probably Brussels, *c.* 1560. 2.11 m. by 2.34 m.	210
II—[A] *The Supper at Emmaus.* Mortlake, *c.* 1625. 2.31 m. by 2.69 m. (St. John's College, Oxford). [B] The Altman *Adoration of the Magi.* Attributed to B. Van Orley. (Metropolitan Museum)	213
A Tapestry Altar-frontal of the fifteenth century. *The Virgin and Child and St. Anne with St. Catherine and St. Barbara.* Flemish tapestry panel, *c.* 1470; 1.83 m. by 0.95 m. (Lt.-Col. Henry Howard)	213
Shorter Notices: Guillaume de Hellande's Tapestries. *Quo Vadis?* Fragment, here identified as part of Guillaume de Hellande's tapestries; *c.* 1460 (Beauvais Cathedral)	213
Early Muhammadan Pottery in the Metropolitan Museum. I—[A] Unglazed earthenware vase with decoration in low relief. Height 24.8 cm. Mesopotamian. [B] Earthenware bowl with painted and incised decoration. Diameter 31 cm. Persian. [C] Earthenware bowl with decoration in low relief. Diameter 19 cm. Persian. [D] Earthenware plate with incised decoration and coloured glazes. Diameter, 35.2 cm. Persian	216
II—[E] Earthenware bowl with painted decoration. Diameter, 18.7 cm. Persian. [F] Earthenware bowl with painted decoration. Diameter, 15.5 cm. Persian. [G] Earthenware Plate with painted decoration. Diameter, 30.5 cm. Persian or West Turkestan. [H] Bowl with lustred decoration. Diameter, 20 cm. Samarra	220
French Painting in Amsterdam. I—[A] *The Apartment of the Comte de Mornay,* by Delacroix. Canvas, 42 cm. by 32 cm. (Louvre). [B] *Joachim Rendorp van Marquette,* by Perronneau. Canvas, 88 cm. by 70 cm. (Mme. van Marquette, Heemskerk)	223
II—[A] *Les Joueurs de Dés,* by Mathieu Le Nain. Canvas, 0.905 m. by 1.17 m. (Heer J. W. Nienhuys, Bloemendaal). [B] *Van Gogh painting,* by Gauguin. Canvas, 73 cm. by 91 cm. (Heer Van Gogh, Amsterdam)	226
III—[A] *Le Lièvre,* by Chardin. Canvas, 96 cm. by 75 cm. (M. Cailleux). [B] *Le Lapin Mort,* by Manet. Canvas, 62 cm. by 48 cm. (M. Jacques Doucet)	229

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PAGE

Plasterwork at Hardwick Hall. [A] *Spring.* Plaster. Part of frieze adapted from the engraving shown in Plate B. [B] *Spring.* Engraving by Martin de Vos. [C] *Summer.* Plaster. Part of frieze adapted from the engraving shown in Plate D. [D] *Summer.* Engraving by Martin de Vos 232

An unknown Portrait by Titian. *Portrait of a Man,* here identified as by Titian. Canvas, 100 cm. by 77 cm. (Messrs. the Van Diemen Gallery, Berlin) . . 235

A thirteenth century Painter of Westminster. [A] *St. Faith.* Probably a version after the tables painted by Peter of Spain. (St. Faith's Chapel, Westminster Abbey). [B] *Head of St. Faith.* Drawing by Mr. E. W. Tristram from painting in Westminster Abbey (Victoria and Albert Museum). [C] *The Crucifixion.* Details of Plate A 238

Two unknown crystal Engravings. [A] Crystal engraving, here identified as by Giovanni Bernardi (Kunsthistorisches Museum, Vienna). [B] *Entombment.* Crystal engraving by Valerio Belli. (Private Collection, Vienna). [C] Plaquette by Giovanni Bernardi (Berlin). [D] *Entombment.* Bronze plaquette from a crystal engraving by Valerio Belli in the Vatican (Berlin) 241

The Literature of Art: Die Bildwerke de fürstlich Hohenzollernschen Sammlung Sigmaringen. *St. John.* Nottingham alabaster, 1420-1430 (Hohenzollern Collection, Sigmaringen) 241

Shorter Notices: Gainsborough's *Miss Tatton.* Canvas, 76 cm. by 63 cm. (Michelham Collection) 244

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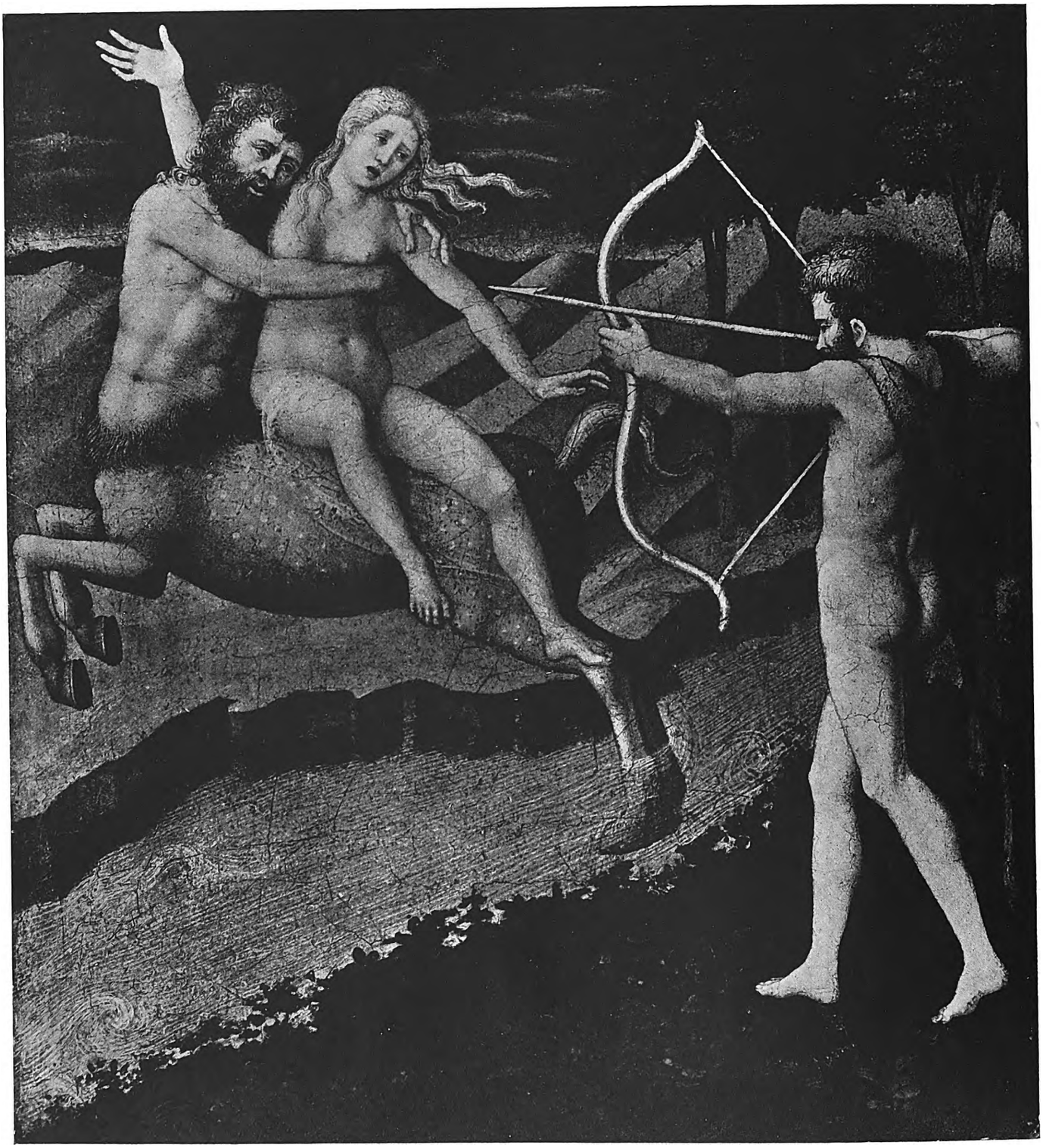

Hercules Slaying the Centaur Nessus with the Nymph Deianira, here identified as by Jacopo Bellini. Panel, 40.6 cm. by 37.5 cm. (Messrs. Thomas Agnew and Sons)

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A MYTHOLOGICAL PICTURE BY JACOPO BELLINI

BY LIONELLO VENTURI

AS is well known, the chief works of Jacopo Bellini have been lost. The evidence of his famous sketch-books proves that he was much interested in mythological scenes, and that interest could hardly have been the least important reason for the enormous influence he exercised upon Venetian painting. But no painting of a mythological subject has hitherto come to light. It is true that Crowe and Cavalcaselle knew of a *Venus and Adonis* and a *Battle outside the walls of a besieged City,* but neither picture has been traced.[1] The small composition reproduced on our FRONTISPIECE therefore fills an important gap.

In Jacopo Bellini's sketch-books there is no figure of Hercules, although in the fourteenth century index of the sketch-book in the Louvre one finds *Hercules with a dead Lion at his feet* (No. 87) and *Hercules on horseback, killing a Lion.* But these fourteenth-century interpretations of the sketches are wrong: the central figure in both is Samson, not Hercules.

But the style of Jacopo Bellini is so personal as to be readily recognized without having to consider the subject-matter. In the drawing on PLATE II one finds not only resemblances in the mode of describing the hair, the eyes, the nose of the human figures, together with the hinder hoofs of the horse; but above all one finds the same method of drawing, at once ingenious and discriminating, sketchy and precise, capable of rendering the planes without destroying the beauty of the outline. The sketch retains more successfully than any other the fascination of the latest Gothic, while successfully coping with the realistic feeling of the Renaissance; and that is typical of Jacopo Bellini. Naturally a similar comparison could be made with many other drawings: on folios xxxb and xxxi of the book in the British Museum one sees female figures similar to that of Deianira; and on folio lxxxvi there is a bow identical with that of Hercules; and in other drawings one finds conventional mountains, as in the painting.

The colour of the background is divided into three zones: the upper and lower are dark, the sky a greenish blue, and the grass in the first plane green. The middle zone is light coloured, a wash of grey that tends to brown in the rocks and to green in the stream, whose waves are in form analagous to whitish Gothic spirals. The three bodies are deep rose, except the equine part of the centaur which is a silver grey. The value of the colour is found entirely in the relation between the carnations of the flesh, the silver grey of the horse, and the brown of the rocks. What is left serves as an accompaniment to or accentuation of the harmony; for instance, the pure and clear yellow of Deianira's hair and of the bow.

In spite of there being some remnant of pietistic sentiment in the countenances of Nessus and Deianira, a reminder of religious compositions, it is easy to show that the painter was preoccupied not with sentiment but with line, form, and colour. This little picture, therefore, may suggest the part that mythological subjects played not only in the mind of a Jacopo Bellini, but also in the development of Venetian painting. They freed painters from all homage to constituted authority, so that it became possible to concentrate on the emotions aroused by form and colour, whilst on the other hand the study of nature was still perfunctory and did not trouble the artist. Freed from religious circumscriptions and not yet occupied with the problems of nature, Jacopo Bellini expressed through pure form and colour all his instinct for devotion. His work becomes, in a sense, a game, but the game is played so much in earnest that it acquires a high spiritual value. In the same spirit, Giovanni, Jacopo's great son, painted the allegories which are now in the Venice Academy. They decorate a piece of furniture; and Jacopo's Hercules scene was probably for a similar object. Father and son painted to decorate and amuse: and through their pastimes a new idea of art was matured.

[1] "A History of Painting in Italy," edited by T. Borenius; London, 1912; pp. 114 ff.

TAPESTRIES AT ST. JOHN'S COLLEGE, OXFORD

BY H. C. MARILLIER

TWO Oxford colleges possess tapestries of more than ordinary interest buried in their President's Lodging. At Magdalen there is the Gothic set depicting the marriage of Arthur, the elder son of Henry VII, to Catherine of Aragon, presented to the college by President Mayhew, who was one of the envoys deputed to negotiate the alliance; and at St. John's there are three tapestries of which little or nothing has been heard. Two of these are rich with gold and silver, and are of their

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kind amongst the most beautiful tapestries in England. The third is a rare specimen of Mortlake work [PLATE II, A]. Taking the latter first, it is a faithful copy of Titian's *Supper at Emmaus,* now in the Louvre. As the picture once formed part of the collection of Charles I, which was broken up and sold by the Commonwealth, there is no difficulty in guessing how the Mortlake works came to be in a position to copy it, for Charles was a faithful patron of the enterprise started by his father. The tapestry bears two ciphers in the margin, besides the Mortlake shield, namely, the F.C. of Sir Francis Crane, first director of the works, who died in 1636, and the complicated monogram of Philip de Maecht, who left the pre-Gobelins workshops of Paris to become chief weaver under him. It belongs, therefore, to the best period of Mortlake work, and is in all respects a fine panel. The border consists of an architectural framing wreathed with swags of fruits. It bears the sacred monogram in a medallion above, and two cherubs at the sides holding respectively the tables of the Old Dispensation and the cross of the New, a device which also occurs in certain Flemish tapestries of Elijah. There is another copy of this tapestry in St. George's Chapel, Windsor, which was presented by Lord Mordaunt, one of the courtiers who had an interest in the factory, in 1660. This has the Mortlake shield, but no initials. A third specimen, not so elaborate in design, is spread upon the ceiling of the staircase chapel at Hardwick. I know of no others. The subject is listed in the inventories of Mortlake work as "Pilgrims at Emmaus," without any further information.

We now come to the two small Flemish tapestries, woven with gold thread, as to the history of which, or the manner in which the college acquired them, nothing seems to be known. They date from the late middle of the sixteenth century, when the Italian renaissance had completely swept away the earlier Gothic traditions.[1] The style of the designs, and in particular of the border, is entirely Italian, and might warrant a suggestion that they had been woven at Florence or Ferrara were no other indications present. The tendency is, however, to ascribe the fine small tapestries of this nature, like the late Mr. Pierpont Morgan's "Eternal Father" (the so-called Mazarin tapestry),[2] the "Adoration of the Infant Saviour" in the Victoria and Albert Museum, and those which formed the glory of the Spitzer Collection, to Brussels weavers.

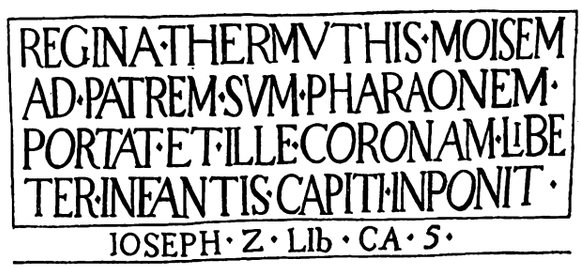
[1] The nearest examples which I can find to these tapestries in respect of style, including the detail of the borders, are the "Seven Virtues" at Vienna, woven by François Geubels, of Brussels, whose date is given as 1545 onwards.

[2] Now in the Metropolitan Museum of Art, New York.

Most of those named, judging by their simpler and narrower floral borders, must date from an earlier portion of the century than the two St. John's pieces, though in other respects they are not far apart. There is a weaver's mark (incomplete) on both the tapestries in question, which at present cannot be identified either by me or by the authorities of the Cinquantenaire Museum at Brussels, and in the smaller piece, at the top right-hand corner of the selvedge, there is a red hand which is the accepted town-mark of Antwerp. The larger piece has no similar mark now visible.

Whether this mark, in such an unusual position, can be taken to signify that the tapestries were woven at Antwerp is doubtful. Antwerp was better known as a city of merchant dealers, and was constantly supplied by the Brussels looms. I should be inclined to suggest that that was the connexion in this case. It is a pity that the weaver's mark throws no light on the matter, and even lacks, in all probability, a balancing letter on the right which would have given his initials.

The larger of the two panels, measuring 6 ft. 11 in. wide by 7 ft. 8 in. high, represents the presentation of the youthful Moses to Pharaoh, who is placing his crown on the child's expectant head [PLATE I, B]. In a cartouche above is a Latin quotation from Josephus, narrating the incident:



The robes, throne, and the architectural details are heavily patterned with gold, sometimes alternated with silver. Even the trees are picked out with gold, and the dog asleep in the foreground has large light patches of silver. On a cloak to the left the basket work of gold is ropy and in high relief, not applied merely upon the surface but woven or embroidered through, and equally heavy at the back. The beautiful pattern on a skirt below is all gold; so are the enrichments on the dress of the princess, bending over in a graceful attitude reminiscent of Florentine pictures, and the line decoration of her maiden's attire. In the background on the right is a small scene of the finding of Moses in the river. The body of the tapestry is woven of silk and wool, on a white woollen warp, twenty to the inch, there

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Pan drawn by Satyrs, by Jacopo Bellini. Drawing in pen and ink; folio 40 in sketch-book. (Louvre)

Plate II. A mythological Picture by Jacopo Bellini

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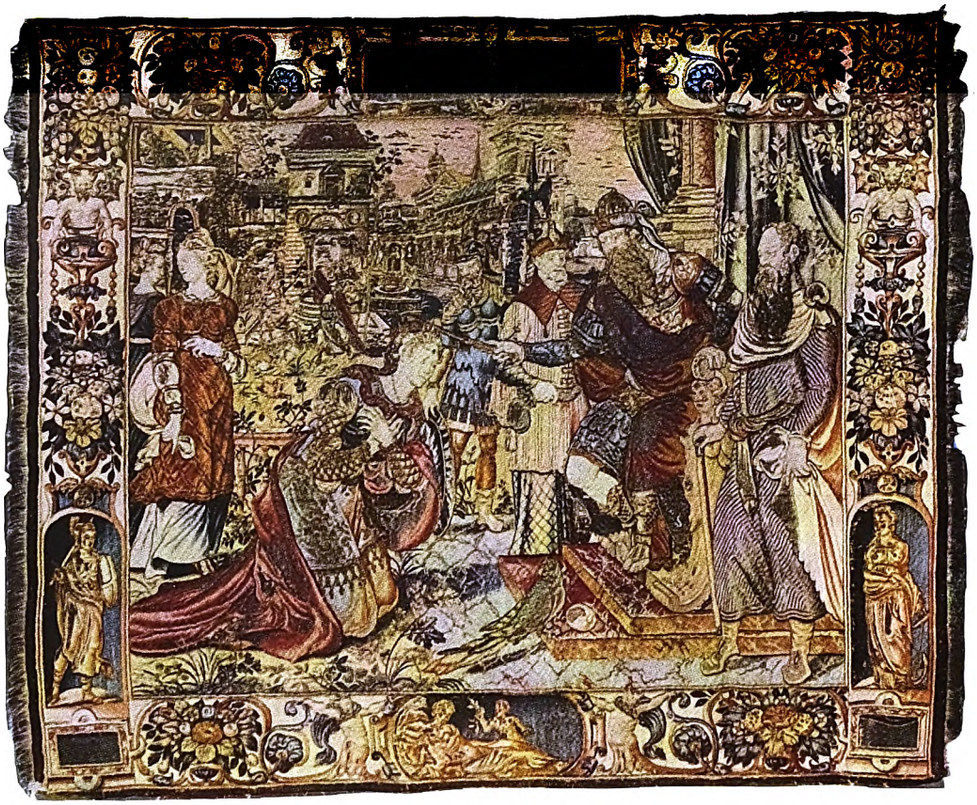

A—Esther before Ahasuerus. Probably Brussels, *c.* 1560. 1.44 m. by 1.74 m.

B—The Youthful Moses presented to Pharaoh. Probably Brussels, *c.* 1560. 2.11 m. by 2.34 m.

Plate I. Tapestries at St. John's College, Oxford

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being eighteen colours of silk used, and twenty of wool.

No other tapestries of this *Moses* set are known, that I can discover, nor can the name of the artist be given, although there seems to be, in my view, a certain affinity between the composition of the figures in this tapestry and those of the Altman "Adoration of the Magi" lent to the Metropolitan Museum at New York, and illustrated in colour in Mr. Leland Hunter's new book [PLATE II, B]. The Altman tapestry is attributed, on what grounds I do not know, to Bernard van Orley; and should that be correct it might apply to the *Moses* as well. But it would be late for Van Orley, who died in 1542, and is more likely to have been by one of his pupils. Dr. Friedländer suggests the name of Pieter Coecke of Alost.[3] The style usually associated with Van Orley's own name in tapestry is early work, such as part of the "Passion" series at Madrid; or the puffed and slashed trunk-hose of the Maximilian "Hunts" and the "Battle of Pavia." The Hampton Court "Abraham" series is also generally credited to him. Most other attributions are doubtful.

The smaller panel, measuring 5 ft. 8½ in. wide by 4 ft. 8½ in. high, represents the very familiar subject of Ahasuerus reaching out his sceptre to the kneeling Esther, who invites his presence and that of Haman at a banquet [PLATE I, A]. The inscription in gold on a blue cartouche runs as follows:

REGINA HESTER INVITAT REGĒ ASSVERV̄ ET AMĀ
ADCONVIVIV̄ IPSA REGĒ OBSECRANS·PLACET REGI·ET
AIT HESTER PRESTET MICHI ET POPVLO MEO REX
VITA QVONIAM VENVNDATI SVMVS VT PERDAMVR

Courtiers and attendants complete the group, and on the steps of the throne are a parrot and a pomegranate. The background consists of a palace with courtyard, in which is the subordinate scene of Ahasuerus giving his ring to Haman. The figures in the lower part of the border, named in gold, are Fides on the left, Spes on the right, and Caritas in the middle.

The tapestry, apart from metal thread, is almost entirely composed of silk, the blues and madder reds being of very fine wool. The workmanship is most delicate. Gold is more sparingly used than in the larger piece, but is as heavy in parts, notably on the dresses of Queen Esther and her attendant, and on parts of the King's robe. The weaver's mark in the lower right corner is similar to that in the other piece, but owing to the narrowness of the brown selvedge it lacks the side V and corresponding outer letter if there was one. The Antwerp hand at the top is woven in claret coloured silk. As a rule there is a pair of hands, with or without accessories, but here there is no sign of anything missing though the edge beyond is torn away.

The tapestries when found were black and tarnished with age, and in bad repair. They have now been properly restored and cleaned, and are being enclosed in plate-glass frames which, it is hoped, will preserve their delicate beauty.

[3] An attempt to solve the authorship by means of a search through the costume books at the National Gallery, with Sir Charles Holmes, seemed to put the date of the tapestries on beyond 1560, and suggested a possible connexion with the work of Ambroise Dubois, or Bosschaert, of Antwerp, born 1542, who was employed after 1598 by Henri IV at Fontainebleau. Very similar puffed sleeves and tunic dresses are found in his work, but it is doubtful if they are earlier than 1580.

A TAPESTRY ALTAR-FRONTAL OF THE FIFTEENTH CENTURY

BY A. F. KENDRICK

THE duplication of tapestries is no more unusual than that of pictures, though with this difference, that replicas of pictures are more likely than not to be inferior copies by pupils, while tapestries often lose nothing by repetition. Nevertheless a tapestry, like a picture, made for a special purpose, with a subject chosen for reasons not valid elsewhere, has an interest excusably enhanced by the consideration that it is probably unique. There is good reason to assume that the tapestry panel here reproduced [PLATE] is of this nature. The dimensions (6 ft. by 3 ft. 1½ in.) and the subject show that it was meant to be used as an altar-hanging.

Setting aside considerations of style for the time being, the subject—the Virgin and Child with St. Anne, attended by SS. Catherine of Alexandria and Barbara—points rather to the Low Countries or the Rhineland than elsewhere, for it is in those lands that the two attendant saints, as typifying the contemplative and the active life, were frequently associated together.

The figures, so far as the painter's hand may be discriminated behind the weaver's interpretation (always a difficult task), call to mind Roger van der Weyden, whose influence on the tapestry-designs of his time needs no emphasizing. But the tapestry must have been woven at the very end of this artist's life, or perhaps

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even a few years later. To assign it to about the year 1470 brings it within the range of Memlinc's early work. In reality there is a suggestion of something outside the scope of both these artists, and perhaps outside the Flemish circle altogether. The low wall of masonry behind the figures, overgrown with flowers and herbage along the top, shows that the artist's intention was to figure the sacred personages as in a garden. This feature is as common in Flemish as in Rhenish art. But the Holy Child standing among the flowers in his little embroidered coat, St. Barbara's round tower with its three symbolical windows, the trellis of roses behind the figures, and the formal pattern in place of the open sky, seem all suggestive of the Lower Rhine. Perhaps, however, it is the Rhineland when seeking inspiration from Flanders that the tapestry recalls in part. In any case there need hardly be occasion to look beyond the Low Countries to find the actual weavers of the panel. The technical features are unmistakably Flemish. German tapestry-weaving in the fifteenth century had little of the facility which Flemish work of the time almost always displays, and it showed far less resource in rendering plastic effects and differences of texture.

The motive of the Infant Christ toying with the pages of a book seems at first sight to contrast with the usual gravity of the Child as represented by the great Flemish painters, though it is to be found in a triptych of the school of Gerard David in the Lille Museum.[1]

In the present instance the panel does not owe its attractiveness to any superlative technical mastery. It is the unobtrusive dignity of the figures, with a variety of texture in the draperies and a brilliancy of colouring which give the tapestry its unusual charm. The principal colours are as follows: The Virgin wears a red robe with a blue mantle. The coat of the Infant Christ is pale lavender. St. Anne has a blue robe with a red velvet mantle. Both SS. Catherine and Barbara wear yellow watered silk robes. St. Catherine has further a blue velvet mantle lined with red, and St. Barbara wears a pair of ample red sleeves attached to the arms of the dress. The landscape is in natural tones, and the brocade background is in red and yellow. At the time when the panel was woven there were properly equipped tapestry factories at work in the Low Countries—at Arras, Brussels, Tournai and Bruges, for example—but the spirit it breathes is one of pure devotion controlling any pride of craftsmanship, and the precincts of a religious community would have afforded a more sympathetic atmosphere.

Flemish work of this nature is comparatively rare. The nearest parallels that can be suggested here, though they are not very close, are connected with the city of Bruges. Two altar-frontals were lent by the hospices civils of Bruges to the great jubilee exhibition of tapestries held at Brussels in the year 1880. One represented the Adoration of the Shepherds, with St. Catherine of Alexandria on the left, and two kneeling donors. The subject of the other was the Virgin and Child with the two SS. John, the Baptist on the left and the Evangelist on the right. Both these panels, supposed with reason to have been woven at Bruges, belong to the first quarter of the sixteenth century. The second was made fifteen or twenty years later than the first. A third panel was shown by the Béguinage de Saint-Trond. The subject in this case was the Virgin and Child, attended by SS. Catherine and Barbara. The Virgin was upon the crescent moon, and the two saints stood on low mounds to the left and right. The entire background was covered with a blue damask pattern. This panel is a few years later in date than the two at Bruges.[2]

In Colonel Howard's panel the interruption of the landscape immediately above the haloes of the figures and again at their feet (as though they were resting on a slab) shows a middle course between the patterned background of the Saint-Trond panel and a landscape. This might have had the usual drawbacks of a compromise, but the harmony of colour and the unaffected simplicity quite disarm any such criticism.

The tapestry was acquired by the present owner, Lt.-Col. Henry Howard, in Switzerland thirty-five years ago. Such information as could then be gleaned about its previous history carries matters but little further as regards exact data, though it provides favourable soil for conjecture. It was stated to have come from a church in the Valais, to which it had been given long before by a nobleman to commemorate an event in national history. Any theory based on a tradition so nebulous would have little value were it not at the same time to provide some explanation of the discovery of a Flemish tapestry on Swiss soil, for such small panels formed the principal output of the Swiss tapestry weavers, while even in Flanders itself they were comparatively rare. Speculation may be altogether unwarranted, but one outstanding event meets the conditions so well that it deserves to be recalled. When Duke

[1] No. 225. A replica of the middle panel was in the Albert Oppenheim collection at Cologne.

[2] See H. F. Keuller and A. Wauters, "Tapisseries historiées à l'exposition nationale belge de 1880." Brussels, 1881, Plates 4, 5.

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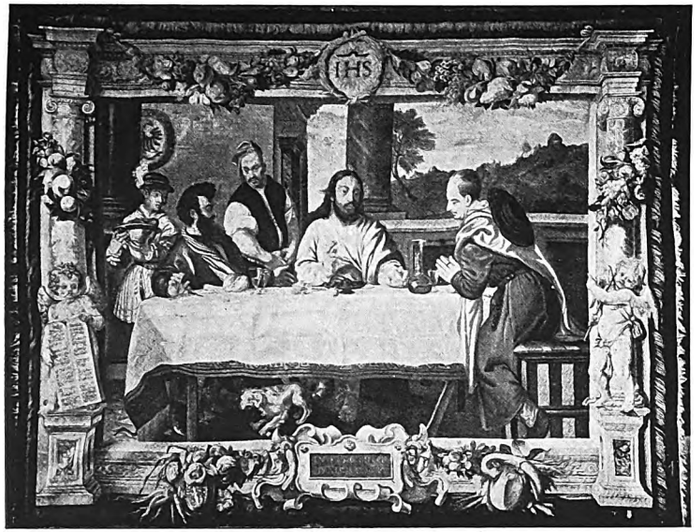

A—The Supper at Emmaus. Mortlake, *c.* 1625. 2.31 m. by 2.69 m. (St. John's College, Oxford)

B—The Altman *Adoration of the Magi.* Attributed to B. Van Orley. (Metropolitan Museum, New York)

Plate II. Tapestries at St. John's College, Oxford

The Virgin and Child and St. Anne with St. Catherine and St. Barbara. Flemish tapestry panel, *c.* 1470; 1.83 m. by 0.95 m. (Lt.-Col. Henry Howard)
A Tapestry Altar-frontal of the fifteenth century

Quo Vadis? Fragment, here identified as part of Guillaume de Hellande's tapestries; *c.* 1460 (Beauvais Cathedral)

Shorter Notices: Guillaume de Hellande's Tapestries

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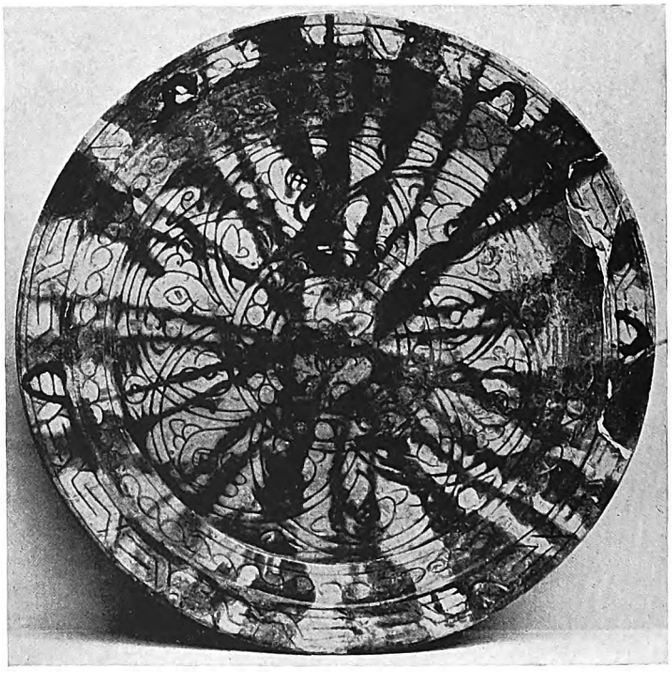
A—Unglazed earthenware vase with decoration in low relief. Height, 24.8 cm. Mesopotamian

B—Earthenware bowl with painted and incised decoration. Diameter, 31 cm. Persian

C—Earthenware bowl with decoration in low relief. Diameter, 19 cm. Persian



D—Earthenware plate with incised decoration and coloured glazes. Diameter, 35.2 cm. Persian

Plate I. Early Muhammadan Pottery in the Metropolitan Museum

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Charles the Rash of Burgundy was defeated by the Swiss at the battle of Grandson in the year 1476 a great deal of booty was taken. The spoil included the floral tapestry with the arms of Philip the Good and the Burgundian *briquet,* and another with the arms of Charles the Rash himself, both now in the Berne Museum. The altar-frontal may have been captured at the same time; but if the tradition respecting it be regarded as too unstable for building theories upon, other Flemish tapestries still at Berne, with a local record going back as far as the fifteenth century, may be recalled. The famous series of the History of Julius Cæsar was bequeathed to the Cathedral of Lausanne by Guillaume de la Baume, lord of Illens, who died in 1490 in the service of Charles the Rash's widow.[3] The series with the legends of Trajan and Herkinbald, after paintings by Roger van der Weyden, and the tapestry of the Adoration of the Magi, have the arms of George of Saluzzo, bishop of Lausanne, who died in 1461. These are parallel cases, but Colonel Howard's panel really needs no such support to confirm the attribution here suggested.

[3] They fell to the Bernese as war booty in 1536.

EARLY MUHAMMADAN POTTERY IN THE METROPOLITAN MUSEUM

BY M. S. DIMAND

OUR knowledge of early Muhammadan ceramic art has only come to us lately as a result of excavations in Persia and Mesopotamia. Through Pézard's and Sarre's[1] publications we became acquainted with hitherto unknown types of Muhammadan pottery, displaying a great variety of technique and ornamentation. From time to time appear on the market of Europe and America new types which find their way to museums or private collections. The Metropolitan Museum of Art, which had already a notable collection of Near Eastern ceramic art has been acquiring for some time rare specimens of early Muhammadan pottery, the more important of which are briefly dicussed in this article.

PLATE I, A, shows an unglazed earthenware vase decorated with rows of animals, such as gazelles, female antelopes (?), rams and lions, carved in low relief and conventionally treated. The composition, animals arranged in several horizontal rows, can be traced back to ancient Oriental art. The Assyrians, Babylonians and Hittites have all used this decorative scheme in sculpture, metalworks, ceramics and sealstones. The animals of the vase are highly conventionalized, counting merely as silhouettes. This style is characteristic of the art of the various Arabic tribes of South Arabia, and was carried northward by the Nabataens, who established themselves in North Arabia (Petra) and later further north in Central Syria (Hauran), where dated monuments from the pre-Roman period (60 B.C.—A.D. 105) have been found.

Of great help in determining the date of the vase are the Cufic characters which may be seen in the illustration on the right side, in the row of rams. They seem to be purely ornamental, though one part of it can be read, bismi (in the name of. . .).[2] The vase thus must belong already to the Muhammadan period. The excavations in Mesopotamia yield interesting analogies to our vase. In Takrit and Samarra,[3] Sarre found fragments of unglazed pottery with stamped decoration of rams, antelopes, oxen, which resemble the animals of our vase. Two fragments found at Ghanaur, near Samarra, are of special interest.[4] One shows a single gazelle or antelope (the head is missing), the other a gazelle feeding her young. The shape of the animals and the posture of legs resemble closely those of the second row from the top [PLATE I, A]. Several of these fragments have crosses and it seems to me that they are earlier than the majority of the Samarra wares. The dealer reported that the vase and two other similar ones were found at Kufa, a city in Mesopotamia. Kufa was founded in A.D. 635 not far from Hira, the chief town of the Arabic Kingdom of Hira, under the rule of the Lakmid dynasty. It seems to me that our vase is a work of some of the Arabian tribes, which in the beginning of the Muhammadan period dwelled in Irak. It probably belongs to the seventh or eighth century.

The bowl in PLATE I, B, represents an interesting type of Persian pottery. The incised and painted ornament on a white engobe is covered with a creamy yellow glaze. The design consists of birds in compartments, arranged in two concentric rows around a bird in the centre. The compartments are reserved upon a background of diagonal crossed lines

[1] Pézard, "la Céramique archaique de l'Islam," 1920: Sarre, "Die Kleinfunde von Samarra" (Der Islam V); Sarre, "Die Keramik im Euphrat und Tigris Gebiet," 1920; Sarre, "Die Keramik von Samarra," 1925.

[2] According to Prof. Martinovitch of the Columbia University.

[3] Sarre, "Die Keramik im Euphrat und Tigris Gebiet," p. 10-13.

[4] Sarre, "Die Keramik von Samarra," p. 8, No. 26-40. Sarre, *op. cit.* Fig. 26, Pl. III.

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painted in green. The birds with necklaces and bands on their tails are looking backward (two of them look straight ahead) which gave the designer the opportunity to draw their necks in gracefully curved lines, parallel to the contours of the compartments. The feathers are indicated by single or double circles and spirals which, like the outlines and the other details, are incised. Both the composition and the bird motif recall late Sassanian art. The Sassanian artists were very fond of using various birds for the ornamentation of textiles, silverwares and other objects. The birds were either arranged in several rows, or were contained in lozenge diapers and medallions.[5] Of Sassanian origin also are collars and bands worn by birds and the various ways of indicating feathers. The fact that many Sassanian motifs survived in the early Muhammadan period often makes it difficult to say if an object is late Sassanian or early Muhammadan. This is especially the case with metalwork and pottery. A group of pottery with design in sgraffito technique[6] has been wrongly regarded as Sassanian. In spite of the analogies with Sassanian art, the style and the technique of this group of Persian pottery seem to be rather post-Sassanian. An obviously conventional treatment we find also on PLATE I, B, which is doubtless a product of the Sassanian tradition and can be assigned to the eighth or ninth century. Bowls decorated in a similar way are classified by Pézard as a separate group,[7] the style of which is regarded by him as a deterioration of the late Sassanian school and is attributed to the seventh or eighth century. A comparison of this group with the bowl in PLATE I, B, shows that the former must be later.[8] They have thin walls, a part of the exterior is covered with the glaze and the design is far more conventionalized. With the exception of a few splashes the exterior of the bowl is unglazed and the walls are very thick, which indicate an earlier period. The group of pottery described by Pézard as being of seventh or eighth century seems to be much later, probably of a ninth or tenth century.

Another Persian bowl of post-Sassanian style is seen on PLATE I, C. It is of red earthenware with a decoration in low relief and incised details reserved against a background in olive green and coated with a creamy yellow glaze with streaks of green. The exterior has a green glazed band. The masterly design consists of a leopard (?) on a background of curving palmette-scrolls. The border contains naturalistic leaves and motifs resembling Chinese cloud palmettes. In technique and method of decoration the bowl belongs to a group of pottery which has been found at Hamadan and Zendjan in Persia.[9] The decoration of this pottery consists of palmettes, Cufic ornament, animals, birds and human figures with varying colours of glaze and background. Pézard ascribed this group to the eighth century. A comparison with dated or approximately dated early Muhammadan monuments shows that Pézard went too far back in his dating. The majority of the palmettes belong to the developed arabesque style of the tenth century. Also some of the Cufic inscriptions are characteristic of the same period. A bowl of the Hamadan-Zendjan type, reproduced in Pézard's book, is decorated with scrolls and a band of Cufic writing which according to Flury[10] cannot be earlier than the tenth century. Notwithstanding this some of the Hamadan-Zendjan pottery may still belong to the ninth century. The animals represented in the Hamadan-Zendjan pottery are generally rendered in a conventional way, but several specimens show earlier forms of palmettes and less conventionalized animals disclosing a closer relationship to the Sassanian prototypes.[11] An excellent example of this early type is the animal on PLATE I, C. The long thin neck and chest of the lion are formed with elegant curved lines of which the Sassanian artists were very fond. We are especially reminded of several Sassanian and post-Sassanian silver plates that are decorated with single animals,[12] riders and hunting scenes. Many other features such as the low relief and the incised spots are also derived from metalwork. The palmettes belong to the trefoiled type derived from the vine leaf and consist of a large heart-shaped leaf with an incised dot, and two petals formed like volutes. Similar heart-shaped motifs and trefoiled palmettes with incised dots are common motifs in Muhammadan art during the ninth century.[13] In view of these analogies it seems probable that the bowl on PLATE I, C, and other pieces of similar style are the earliest examples of the Hamadan-Zendjan pottery and can be attributed to the ninth century. The majority of the Hamadan-Zendjan pottery must be assigned to a later period, the tenth and even eleventh century.

[5] Herzfeld, "Am Tor von Asien," 1920, Fig. 34, 37, 38. Pl. lxii, lxiii, Smirnov, "L'Argenterie Orientale, 1909. Pl. liii, cxv.

[6] Pézard, *op. cit.* Pl. xiii-xxv.

[7] Pézard, *op. cit.* Pl. xxxvii-xlix.

[8] A bowl of this later type is in the Metropolitan Museum.

[9] Pézard, *op. cit.* Pl. lii-lxxvi.

[10] Flury, "Une formule epigraphique de la Céramique archaique de l'Islam." Fig. 5a (Syria, tome V, p. 53).

[11] Pézard, *op. cit.* Pl. liv, lxvii, lxxi.

[12] Smirnov, *op. cit.* Fig. 48, 56, 91, 105-108, 126, 132, 311;

[13] Strzygowski, "Altai, Iran und Völkerwanderung." Fig. 85, 148, 150-153. (The Ibn Tulunmosque). Fig. 165-170. (Kairouan mimbar). Herzfeld, "Der Wandschmuck der Bauten von Samarra." Fig. 16, 17, 40, 54, 59, 65, 146, 156, 292, 313. Sarre, "Die Keramik von Samarra." Fig. 35, 36.

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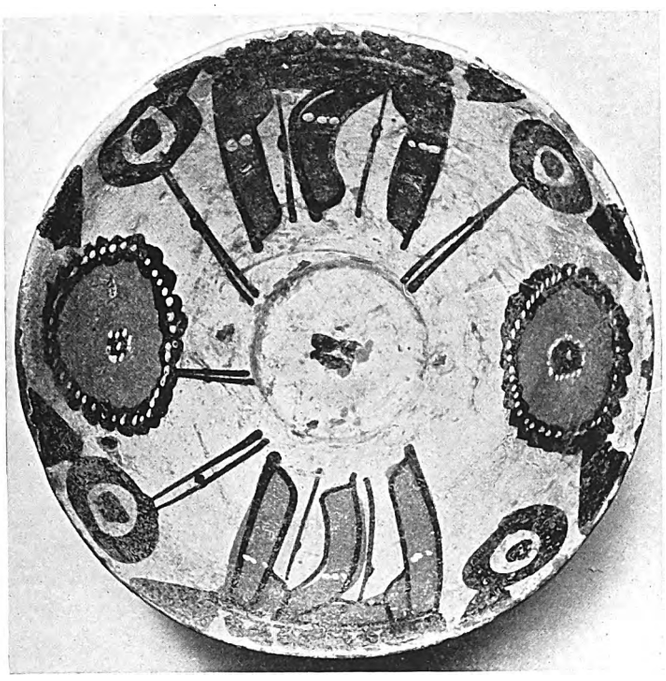
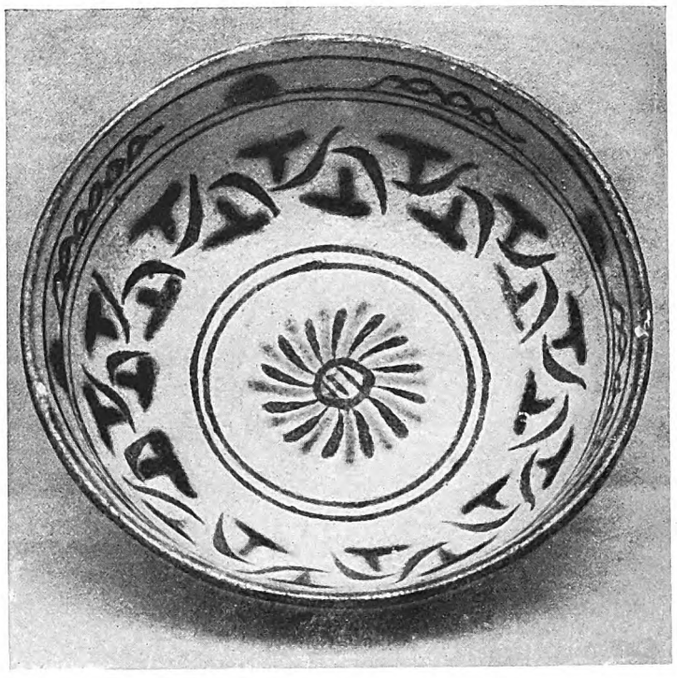
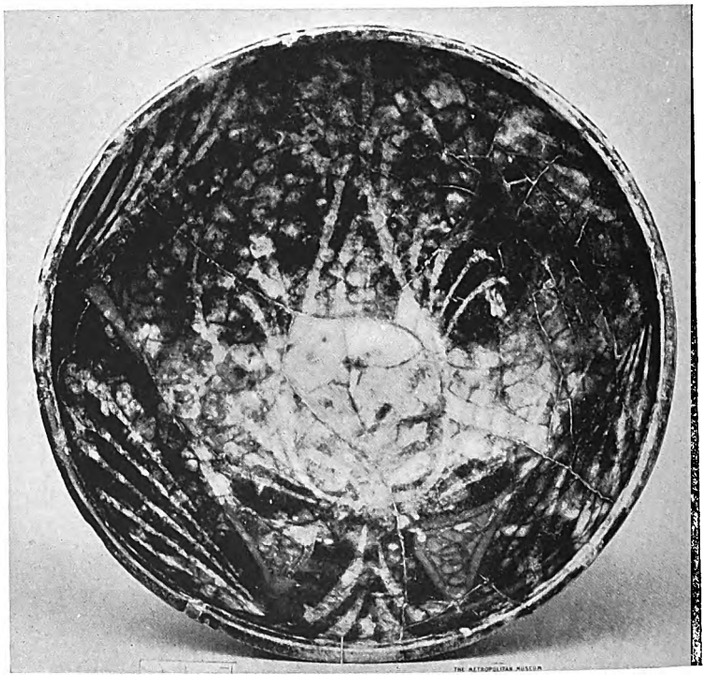


E—Earthenware bowl with painted decoration. Diameter, 18.7 cm. Persian



F—Earthenware bowl with painted decoration. Diameter, 15.5 cm. Persian

G—Earthenware plate with painted decoration. Diameter, 30.5 cm. Persian or West Turkestan



H—Bowl with lustred decoration. Diameter, 20 cm. Samarra

Plate II. Early Muhammadan Pottery in the Metropolitan Museum

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PLATE I, D, belongs to a type of pottery called Sino-Iranian, which is characterized by the use of green and yellow splashed or streaked glazes, and sgraffito decoration. Specimens of this pottery have been found both in Persia and Mesopotamia. The red earthenware plate is coated with a white engobe on which the ornament has been incised. A creamy yellow glaze with ochre and green streaks, and purple manganese splashes covers the inside of the bowl. The ornament consists of conventional lotus flowers in compartments formed by intersecting segmental circles. In the centre is a lotus rosette, within a circle bordered by a row of small circles. The border has a guilloche ornament and an angular one is seen on the rim. All motifs, except the lotus, are familiar to us from other types of Persian pottery and late Sassanian metalwork. The lotus flowers and the use of green and yellow splashed glazes are derived from the Chinese pottery of the T'ang period.[14] China has greatly contributed to the development of Muhammadan ceramic art, which recently became evident from the results of Sarre's excavations in Samarra and also other places in Mesopotamia. In Samarra Sarre found fragments of imported T'ang pottery such as white porcelain, celadon and stonewares, covered with splashed glazes. Beside these imported Chinese wares he found imitations of T'ang pottery, the finer specimens of which show the yellow white clay of Samarra. Fragments of pottery with yellow and green coloured glazes and an ornament in sgraffito technique similar to our example were also found in Samarra,[15] and according to Sarre are local products. These imitations were not only limited to Mesopotamia. The T'ang pottery was also imitated in Persia, where specimens similar to PLATE I, D, have been found in Susa and Rhages.[16] The T'ang pottery was at the time of the Caliphs very much admired and imitated in all provinces of their empire, which in the eighth century extended to the Chinese border. The Persians imitating the T'ang pottery also used their own motifs, and combined them with the Chinese. Though the provenance of PLATE I, D, is unknown, we can assume that it is of Persian and not Mesopotamian origin and probably contemporary with the Samarra wares (ninth century).

On PLATE II, E, F and G, we have specimens with only painted decoration under a transparent glaze. The bowl on PLATE II, E, which is a new type, has a decoration painted on a white engobe in olive green, orange, purple manganese and white, and coated with a thin glaze which covers also a small portion of the exterior. The design consists of Cufic characters and conventional floral motifs in form of large lobed rosettes with dots, and circles on long stems. These floral motifs are of Sassanian origin and appear later in wall paintings of East Turkestan. The Kaiser Friedrich Museum at Berlin lately acquired a bowl of the same type. Sarre mentions that similar pieces were found in Rhages, Zendjan and Amol, and that on one of them Herzfeld found Cufic characters of the eighth century.[17] We know as yet very little about the origin of this type of polychrome ware. Their colour scheme is different from any other known type of Persian pottery. They are, perhaps, products of East Persia. The bowl on PLATE II, F, found at Amol has a white engobe on which the ornament is painted. The inside of the bowl and a portion of the outside shows a creamy yellow glaze. In the centre is a rosette with petals alternately in turquoise green and pale olive brown, bordered by an open scroll pattern in olive brown with T-shaped motifs in turquoise green. The latter are probably conventionally treated trefoils. The outer border contains badly drawn guilloche ornaments and turquoise green splashes. These motifs appear on several types of Persian pottery[18] assigned approximately to the ninth and tenth centuries, and it is to this period our bowl seems to belong.

On PLATE II, G, we find another interesting type of early Muhammadan pottery. The ornament is painted on a white engobe and covered with a creamy glaze. The exterior has a green glazed band around the rim. The inside of the plate is decorated with a large whirl rosette, the petals of which contain lobed semi-naturalistic leaves with dots in purple manganese, spots in cobalt blue and an oval-shaped motif in emerald green. In the spandrels, alternately in cobalt blue and turquoise green, are halves of conventionalized lotus flowers of different form than on PLATE I, D. The outlines of all motifs are in black which give the colours more decorative prominence. The design of this plate is a product of the influence of the Chinese ceramic art. The lobed leaves and lotus flowers are doubtless of Chinese origin, and can be seen on many objects of the T'ang period, preserved in the Shosoin at Nara (eighth century) or excavated in Turkestan.[19] The plate has other characteristics which point towards East Turkestan,

[14] Similar forms of flowers appear in a Manichaen miniature painting of 8-9 century. Le Coq, "Die manichäischen Miniaturen." Pl. 5, Fig. c.

[15] Sarre, "Die Keramik von Samarra." Pl. xxxiv.

[16] Pézard, *op. cit.* Pl. xxxi. xxxvi, xxxviii.

[17] Sarre, "Keramische Neuerwerbungen der islamischen Abteilung" (Berliner Museen, 1925, I, p. 6).

[18] Pézard, *op. cit.* Pl. xiii, xxv, xxvii-xlix.

[19] Stein, "Serindia," Vol. iv. Toyei Shuko, "Catalogue of Shosoin," 1910.

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and this is the colour combination of turquoise green, cobalt blue and brown red, which occurs very often in the wall paintings of Kutcha and Turfan.[20] Here also dots for decorative purposes are often used. Dots in brown-red are characteristic of a group of pottery which comes from Samarkand in West Turkestan, which during the rule of the Samanid dynasty (874-999) was a centre of Muhammadan culture. The pottery of this region and also of East Persia is still very little known and we hope that future systematic excavations will yield us more evidence in this matter. The plate illustrated is either a product of the ceramic art of East Persia or West Turkestan, and belongs probably to the ninth or tenth century.

The bowl on PLATE II, H, represents a very interesting and rare specimen of lustred ware. The design of the bowl is painted in various shades of red and brown gold lustre on a background of ruby red lustre covering also the exterior and base of the bowl. The red lustre is still very brilliant, while the brown gold faded to a pale yellow. The decoration consists of a palmette or tree within a cone shape, bordered at each side by arched compartments in pink red containing spirals in copper red. In the intervening spaces we see long and short comma-shaped lines which may be regarded as a summary representation of leaves. Also the central palmette is composed of the same comma-shaped leaves. This bold method of drawing is of Chinese origin and came to the Near East with the T'ang pottery. The provenance of the bowl, which formerly belonged to the Engel-Gros collection, is unknown. Pézard published several lustred wares found at Hamadan and Susa in Persia which show a design in red, gold and blue lustre. Fragments of pottery covered entirely with a ruby red lustre have been found by Sarre only in Samarra.[21] A small fragment with ruby lustre excavated in Samarra is in the Metropolitan Museum. Comparing the bowl with the fragment, I found that both have the same fine sifted yellowish clay which is characteristic of the Samarra pottery, and the lustre is painted over an opaque white glaze. For the

design of the bowl many analogies may be found in the wall and ceramic decoration of Samarra. Palmettes with cone-shaped leaves occur quite often in the stucco decoration and pottery of Samarra.[22] Another characteristic feature of the lustred wares of Samarra and the lustred tiles in the Sidi Okba Mosque at Kairouan (ninth century),[23] which according to literary sources were partly imported from Bagdad, are the various shaped compartments which, as on PLATE II, H, fill out the spaces not occupied by the main design. The shape of this bowl corresponds entirely to that of a lustred bowl found in Samarra.[24] All these analogies between the lustred wares of Samarra, the Kairouan tiles and the bowl on PLATE II, H, induce me to believe that the latter is also of Mesopotamian origin, probably made in Samarra, and contemporary with the latter wares which belong to the ninth century.

[20] Grünwedel, "Alt Kutscha." Pl. xxiv-xxv, xxviii-xxx; Le Coq, "Die buddhistische Spätantike," Vol. iv. Pl. vii, viii, xi, xii.

[21] Sarre, "Die Keramik von Samarra." Pl. xvii.

[22] Herzfeld, "Der Wandschmuck der Bauten von Samarra," 1923. Fig. 228, 281. Pl. liii, lv; Sarre, "Die Keramik von Samarra." Pl. vii 2, viii, xxii.

[23] Migeon, "Manuel d'art musulman," II. Fig. 206. Saladin, "La mosquée de Sidi Okba a Kairouan." Fig. 47. Pl. xxii.

[24] Sarre, *op. cit.* Pl. xii 2.

FRENCH PAINTING IN AMSTERDAM

BY W. G. CONSTABLE

IN 1921, a memorable exhibition of Dutch art was held in the Jeu de Paume. This summer, France has made her answer in the Rijksmuseum, where some 200 drawings and paintings, ranging from the seventeenth century to the present day, have been brought together from public and private collections throughout Europe. The answer is both effective and discreet, in that it emphasizes the likeness between the arts of the two countries, rather than the differences; and so gives to Dutch eyes a starting-point for understanding and appreciation. At a casual glance the gulf between painting in France and Holland seems so wide as scarcely to permit a bridge. The one, heir to the classic traditions of Italy, with its interest in problems of form and design; the other occupied in turning the naturalism of the early Flemings to the uses of psychological portraiture and the representation of light and air. For two centuries, how-

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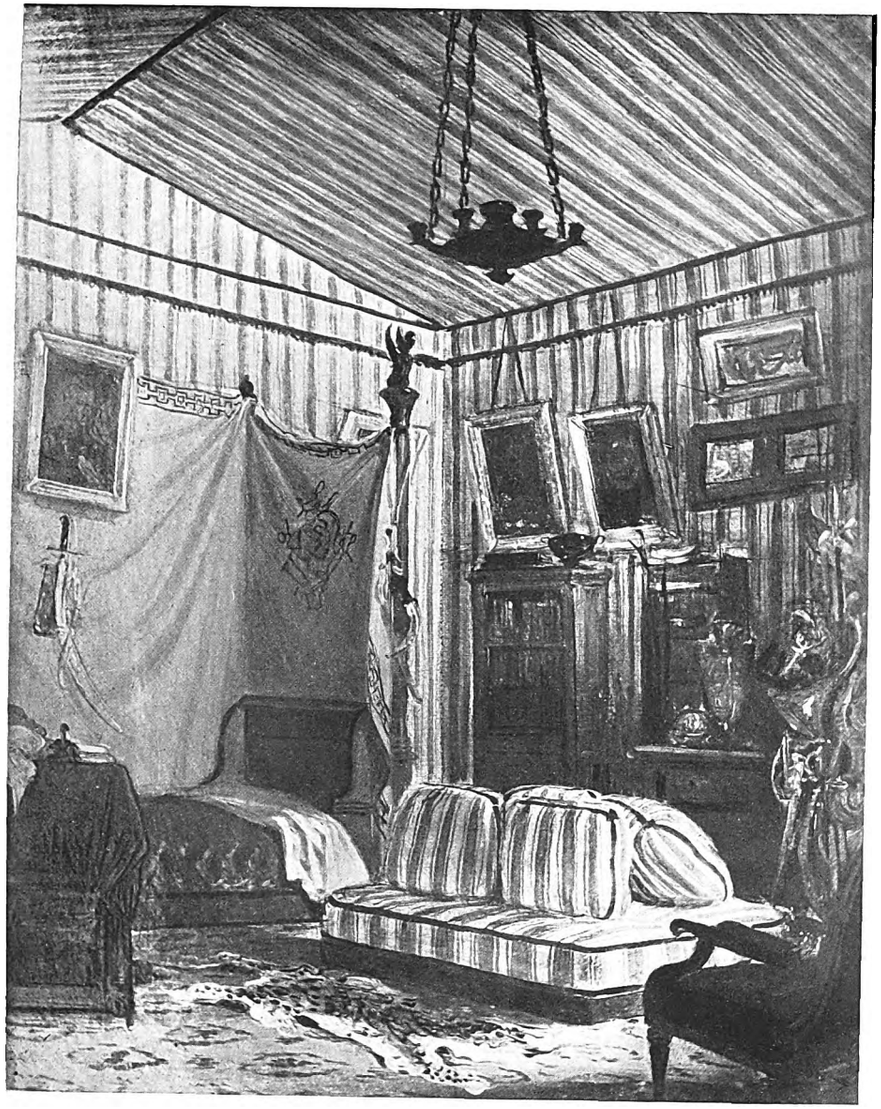

A—The Apartment of the Comte de Mornay, by Delacroix. Canvas, 42 cm. by 32 cm. (Louvre)

B—Joachim Rendorp van Marquette, by Perronneau. Canvas, 88 cm. by 70 cm. (Mme. van Marquette, Heemskerk)

Plate I. French Painting in Amsterdam

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A—Les Joueurs de Dés, by Mathieu Le Nain. Canvas, 0.905 m. by 1.17 m. (Heer M. J. W. Nienhuys, Bloemendaal)

B—Van Gogh Painting, by Gauguin. Canvas, 73 cm. by 91 cm. (Heer Van Gogh, Amsterdam)

Plate II. French Painting in Amsterdam

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ever, though the warp of French painting was Italian, the woof was Flemish; and the debt of Dutch seventeenth-century painting to Italy, through such painters as Terbruggen, is only just becoming appreciated. But resemblances go deeper than this. In both countries the mainspring of action was a vivid interest in the ordinary things and affairs of life. For all but the stronger imaginations this realism proved too strong meat. The Dutchmen often sought refuge in trivialities and refinements of technique, the French in artificiality and frivolity; and so differences in tradition and outlook are emphasized by different ways of escape from a seriousness common to both, bred by the same cause.

In the exhibition at the Rijksmuseum, the classic conventions find little room. M. Paul Jamot's *Festival in honour of Pan,* one of the four Bacchanals painted for Richelieu, is the only painting by Poussin exhibited. Here is none of the solemn dignity which indiscriminate admiration tries to find in the painter's every work; instead it is full of a pagan joy in life, inspired by Venetian example, set to the measure of the rondeau rather than of the Alexandrine. Similarly, in the small group of drawings, mainly from the Louvre, the hand is a more sensuous and light-hearted one than that which painted the *Shepherds in Arcady* or the Dublin *Entombment.* Of Claude, the representation is equally partial. In the two landscapes from the Louvre the dull staffage of the classic landscape has little of the atmospheric envelopment and romantic feeling, which make the *Enchanted Castle* one of the great landscapes of the world. But at least they provide explanation, if not excuse, for the poorer work of Both and his like.

Skipping a century, the only trace of David, painter of massive historical machines, is a sketch for the *Oath of Napoleon I.* Otherwise, he appears only as the painter of portraits, full of uncompromising realism. The admirable *Mdlle. Tallard* of the Louvre, painted in 1795, calls for neither description nor praise. Less well known is the earlier (1787) portrait of Caffiéri, standing facing the spectator, his right hand held out, his left arm resting on the back of a chair. The modelling is coarse and over-insistent, the extended hand being forced out in front of the picture plane, and the colour is harsh and vulgar; but the figure is well constructed, well placed on the canvas, and full of character. In contrast, the *Marquise de Pastoret,* with her baby, an unfinished portrait begun in 1805, strikes the same note of tender sentiment as the famous *Madame Le Brun and her daughter.* The contemporaries and pupils of David receive similar treatment. Their neo-classicism is in subordination, their realistic instincts in the ascendant. The *Portrait of a Girl with a Jet Necklace* by Gros, has the simplicity of conception and boldness of touch of a good Courbet; Prud'hon's *Self-portrait* is a sober, competent work, with a romantic tang; and even Madame Labille-Guiard, painting the *Duc de Choiseul,* aims at vigour rather than elegance. Ingres, the designer of heroic *tableaux vivants,* is likewise absent. *La Petite Baigneuse* lent by the Louvre, in its sharply struck notes of scarlet and yellow set against grey, and its clear cut contours, hold reminiscences of Ingres the Penseur and admirer of the Italian Primitives; while the head of Madame Reiset, painted in 1846, however repellant in its smooth-licked surface, compels admiration for its design, and precise, searching drawing. These and a group of portraits in pencil, characteristically combining sensitiveness and firm grasp of form, might almost convince one that Ingres was the naturalist he once claimed to be. Among the drawings, however, is evidence that even Ingres could draw badly. The design, in reverse, for *Francesca and Paolo,* might well be the work of a minor and unskilful follower of Holman Hunt.

The Romantics are cast to play the same realistic part as the neo-classics. True, Delacroix's *Battle of Poitiers* is the same kind of melodramatic nonsense as that which every year relieves the tedium of the Salon and the Royal Academy; but the charming little *Apartment of the Comte de Mornay* [PLATE I, A]. acquired by the Louvre at the Degas Sale, combines the intimacy of a Dutch interior and the fresh directness of a Manet sketch. Chassériau also appears in an unexpected phase. The *Esther robing herself to appear before Ahasuerus,* with its fresh pastel-like greens and blues, its careful linear design, and its delicate drawing, might almost be the result of Pre-Raphaelite influence in its naturalistic phase—were it not dated 1841.

Equally with the classic conventions, the artificial and bombastic elements in French painting are kept in the background. Court and Society portraiture occupies little space. The only examples are a lumbering young woman posing as a classical minor deity in two paintings by François de Troy; an undistinguished Largillière; a pretty and lifeless Boucher; two simpering little girls and a conventional Marie Antoinette by Drouais; and four Nattiers, of which the portraits of Madame Geoffrin and her daughter, if empty, are innocuous. In substitution for an array of Versailles portraiture, a group of work by Perronneau, both in pastel and oil, is conspicuous. Scratchy in handling, uncertain in drawing, undecided in colour, such

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a portrait as *Joachim Rendorp van Marquette* [PLATE I, B], yet reveals an understanding of character and painstaking search for its expression which lift the painter well out of the eighteenth-century ruck. The portraits by Silvestre and Tournières are equally serious in intention; and though Danloux's portrait of his wife is cast in the mould of the period, his *Portrait of a Girl* is touched by an eager sincerity.

Similarly, those who seek to enjoy the frivolity of eighteenth-century France, will be disappointed. Among the few examples a large *Déjeuner de Chasse* by Jean François de Troy is conspicuous. This brilliant, dexterous and common work, signed and dated 1737, is connected with the sketch also signed and dated 1737 in the Wallace Collection (No. 463), a fact not noted in the catalogue. Both pictures claim to be the work exhibited at the Salon in 1737. Since De Troy exhibited a pair of paintings in that year, and the Wallace possesses a pendant to No. 463, the probabilities at present are against the larger picture. This was ordered for the apartments of the king at Fontainebleau, and was probably derived from the Wallace example. Comparable in skill and more vulgar is a typical Boucher. Otherwise, eighteenth-century France hardly lives up to its reputation. The languid eroticism of Greuze in the Wallace Collection, is replaced by the sentimental moralizing which won praise from Diderot, and by an amazing pastiche of Titian's *Danae;* Pater's pink and grey reflections of Watteau here lack the salt which sometimes give them interest; and it is a very innocent Fragonard, who smiles from the walls. A later version of the Wallace *Fontaine d'Amour,* a sentimental *Vœu d'Amour* and the singularly charming *Plaisirs dans le Parc,* a harmony of silver and dark blue-green, suggest other possibilities; but mainly it is Fragonard, the affectionate husband and father, who is painting. From him comes a landscape, *Le Pont de Bois,* a companion piece to *La Rentrée du Troupeau,* reproduced in THE BURLINGTON MAGAZINE a year ago, which has the fresh touch and lyric quality which relates the painter to Gainsborough. A *Portrait of Hubert Robert,* a harmony of cool greys and greens, is one of the most vivacious and expressive in the exhibition. Most interesting of all, however, are two pictures which establish the connexion of Fragonard with Rembrandt. One is a copy of Rembrandt's *Holy Family* of 1645, now in the Hermitage, which in the eighteenth century was in the Crozat Collection; the other is a broadly treated version of the central motive of the same picture—the Virgin bending over the Child's cradle. In this, the tender intimacy of Rembrandt has been expressed in terms of a free and liquid handling, inspired by Rubens; with a result so characteristic of Fragonard that the influences which went to make him as a genre painter are almost completely determined. Fragonard thus serves to emphasize the main trend of the exhibition. In Watteau, a strain of sadness and disillusionment has the same effect. This is not apparent in the gay *L'Escarpolette,* a decorative little early work formerly in the collection of Madame André; nor in the Louvre *Judgment of Paris,* with its swirling design and clear Rubens-like colour. But it is the central motive of a romantic *Conversation* belonging to Mme. Henri Hengel, where amid the idle chatter and preparation of a picnic the despairing lover appeals to his disdainful mistress; figures in pale buff and muted pink against the deep blue green of the enclosing glade.

But it is with Louis Le Nain that direct exemplification of the serious and realistic basis of French painting begins. *Le Retour du Baptême,* with its jocular central figure holding up a wine glass, lacks the dignity and pathos which marks his best work; and brings him nearer to the anecdotal Mathieu, of whom the Netherlandish borrowings apparent in *Les Joueurs de Dés* [PLATE II, A] are characteristic. More serious in intention, though trivial in the multiplication and emphasis of detail is *L'Hommage du Jardinier,* a tribute to the influence of Louis. But the Le Nain brothers are merely prelude to Chardin, the thirteen paintings by whom dominate the exhibition. It is superfluous here to praise such masterpieces as Baron Henri Rothschild's *Jeune Fille à la Raquette,* the three paintings belonging to the University of Glasgow, *Le Jeune Dessinateur* of M. Antoni—an admirable version of the Stockholm picture—and a beautifully designed *Coin de Cuisine* from M. Cailleux's collection. These give Chardin complete and at his best. In other works, one or other facet of his genius is lacking. *Le Singe Amateur de Médailles* is a silly subject; but its bold cursive handling might well have inspired Daumier: the composition of the *Gobelet d'Argent et Fraits Divers* is not of the best, but its sparkling colour and fresh decisive touch might come from Manet. But in both the passionate interest in things as they are remains dominant. It is the same virtue which redeems the rhodomontade of Courbet. *Le Sommeil* is little more than the vulgarity of Rubens and Jordaens without their vigour: but the harsh directness of his two portraits of women is impressive. Corot, as seen here, matches Chardin in combining grace with

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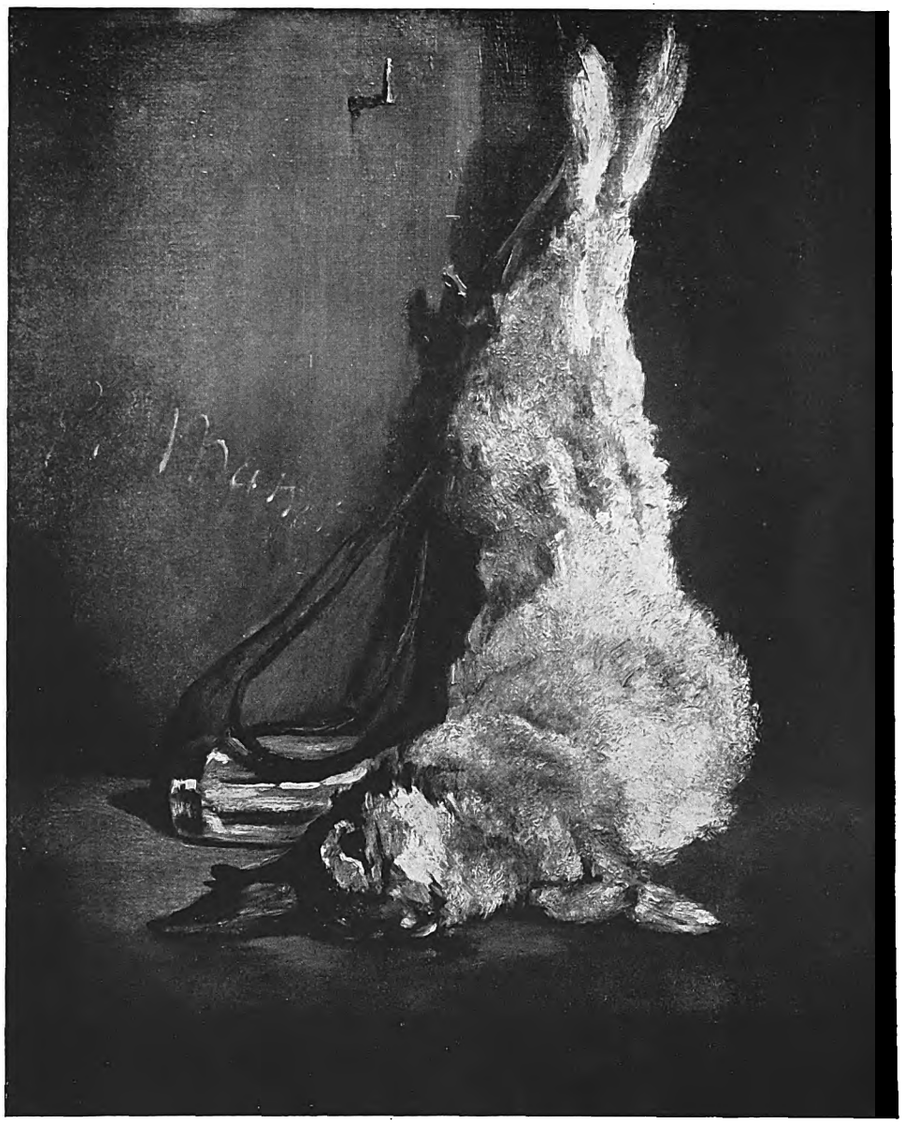
A—Le Lièvre, by Chardin. Canvas, 96 cm. by 75 cm. (M. Cailleux)



B—Le Lapin Mort, by Manet. Canvas, 62 cm. by 48 cm. (M. Jacques Doucet)

Plate III. French Painting in Amsterdam

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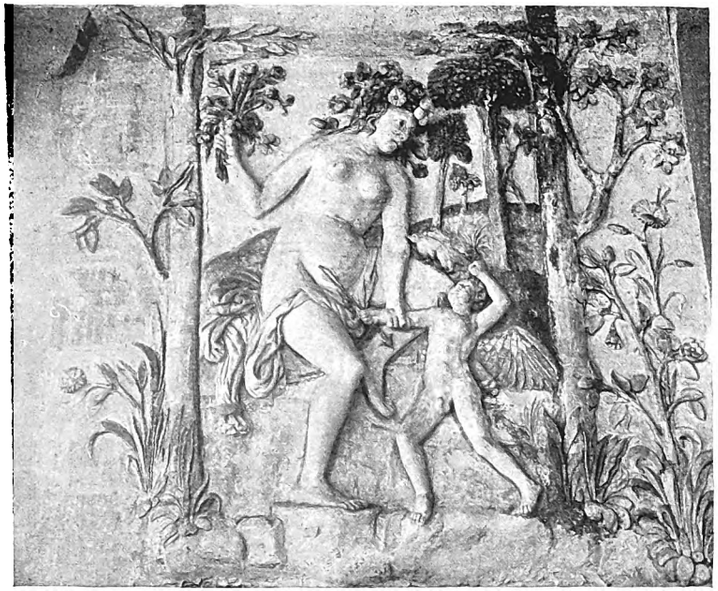
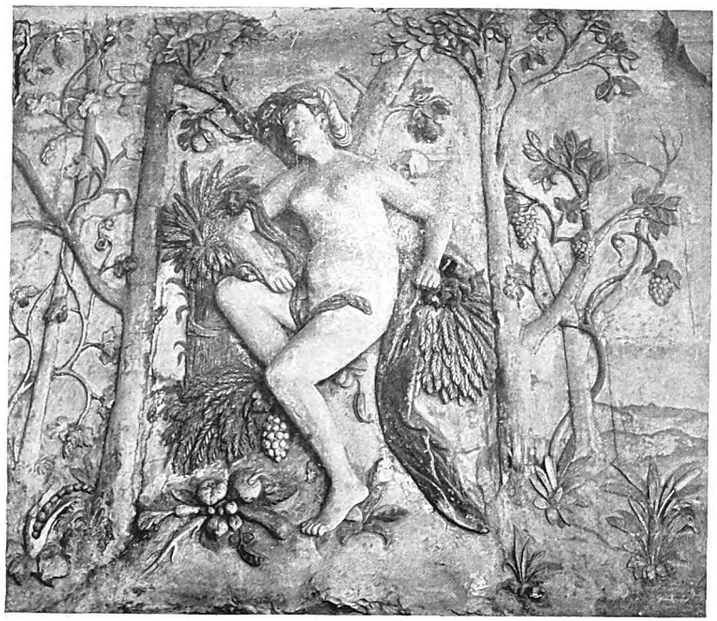


A—Spring. Plaster. Part of frieze adapted from the engraving shown in PLATE B

VER
Die Welt fangt an wil wieder Jünger werden
Feld Berg und Tahl sind gleichsa neu gekleidt
Frühling
Weil in der Lüt und auf der trokuen Erden
Sich alles regt mit lüst und früchtbarkeit.

B—Spring. Engraving by Martin de Vos



C—Summer. Plaster. Part of frieze adapted from the engraving shown in PLATE D. (Presence Chamber, Hardwick Hall)

ÆSTAS
Die Erde ligt jetzt gleichsam in den Wochen
Der Ceres Feld ist falber garben vol
Sommer
Die warme Lüft hat alles dürch gekrochen.
Der Bauer lacht, daß er nun ernden sol.

D—Summer. Engraving by Martin de Vos

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sober dignity. In *La Dame en Bleu* lent by the Louvre, the colour distribution is not happy; but the figure is admirably solid and well placed in space. Of the little landscape *Le Vieux Pont Saint-Michel* it is enough to say that it is worthy of comparison with the Dublin *Rome*.

Now that Impressionism has ceased to be either battle-cry or bug-bear, the relation between French painting in the later nineteenth century and in the eighteenth is becoming clearer. In both it was market-place and kitchen which impelled painters to travel the same road, though joining it from different points. Indeed, Manet's *Lapin Mort* [PLATE III, B] belonging to M. Doucet, is a direct challenge to Chardin's *Le Lièvre* from M. Cailleux's collection [PLATE III, A]. The Manet is in origin a snatch at a momentary vision of a harmony in cool greys and browns; the Chardin a systematic exploration of forms and textures. But there is fundamental likeness in the emergence of monumental significance from the material. Again, Manet's study of a nude woman may well have sprung from a glimpse of ivory flesh next to blue curtain; but the result is as solid and as well constructed as a figure by Chardin. Similarly, when Cézanne painted the *Still Life* belonging to M. Doucet, he brought the spirit of Chardin to making in his own words something solid and durable of Impressionism; and the exaggerated originality in Gauguin's *Van Gogh Painting* [PLATE II, B] is controlled by the solid homeliness of the figure. In Degas, here represented by early work, external reality is always the inspiring force. Whatever fantastic pattern he may consciously contrive, as in *L'Orchestre,* the thing seen is indispensable to make of that pattern a living reality. So with Renoir. Such later work as the crushed strawberry nude figure in *La Source* may have its qualities; but it is in the earlier landscapes such as the *Pont des Arts*, full of subtle observation and bold record, or in the earlier figure pieces, that he joins the main stream of French tradition.

Realism, however, is not the only link between Dutch painting and French Impressionism. The search of Monet, Pissarro and Sisley for light and atmosphere is well represented in the exhibition; and parallels that of Terbruggen, Fabritius, Vermeer and De Hooch among figure painters in Holland, and of such landscape painters as Van Goyen and Cuyp. Which group has achieved its purpose best, those who have seen both exhibitions may decide.

PLASTERWORK AT HARDWICK HALL

BY M. JOURDAIN

THE art of the decorative plasterer in England was brought in from Italy, and from its Italian origin there often hangs about it the tradition that it was the work of Italian craftsmen. As a matter of fact, the names of the " connyng plaisterers " of the second half of the sixteenth and early seventeenth century are, as far as they can be traced, English, such as Williams, who carried on his art at Longleat, and Abraham Smith, who worked at Hardwick Hall for Elizabeth, the " building " Countess of Shrewsbury. But the source of these figure-subjects can in certain instances be traced to sheets of designs engraved by contemporary Flemish artists, which they adapted to the plaster technique, simplifying and eliminating as they worked. In Hardwick old hall it has been shown that the " chimney-pieces " or plaster compositions modelled on an oak frame covered with laths and secured to the wall above the stone fireplace opening are the work of Abraham Smith, whose name appears in the Chatsworth accounts, which have been printed in " Archæologia," Vol. LXIV. The edge of the framework was masked by a strap-work bordering, though crudely-modelled terminal figures are also employed, as in the *Air*. In the case of one over-piece, the panel is flanked by two gigantic supporters in Roman armour modelled round young tree stems which are nailed to the wall. Abraham, " the most gifted of the workmen at Hardwick " was, according to Mr. Stallybrass, curiously unequal. The work is rough and summary, and the details ill-proportioned, but the designs of the allegorical over-pieces are, according to the same authority, " full of vigour and at times admirable in design. Indeed, with the small opportunities of study such a man would have, it is surprising that his nude figure work is so good. He is at his best in the series of allegorical figures, Fire, Wind and Water, in the bedrooms of the old hall. But Abraham was content to adapt freely the design of these from the Flemish designer, Martin de Vos's *Four Elements,* Ignis, Aer, Aqua, Terra, which were engraved by the elder Crispin van de Passe. Fire is a nude figure grasping flames in his hands and attended by a salamander, Water, a female figure pouring water from an amphora. *Air,* a cloaked figure with wild hair, attended by an eagle and the four

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winds blowing from the four quarters of the compass.

A closer adoption of two designs by Martin de Vos appears in the great frieze in the Great or Presence Chamber at Hardwick Hall, which was described by Horace Walpole as "miserable reliefs in stucco representing hunting."[1] It is modelled with scenes in which appear hunting parties of men and dogs, with the stag, boar and game of all kinds. In one section is seen Diana, seated, among her maidens armed with bows and arrows, while near her are grouped elephants and camels.

In the window bay are two subjects, framed in trees and foliage, in which the craftsman reaches a higher level. These, *Summer* and *Spring*, are closely copied from engravings by Martin de Vos. In the first, *Venus chastising Cupid*, with a bunch of flowers [PLATE A]; while in the second, *Summer* (Aestas), crowned with ears of corn, is seated upon a heap of corn, watching the harvest. No attempt has been made to render the scenes in the background of the engraving. The forest of trees and figures, plants and birds have been coloured in a tempera medium, but in places the colouring has been restored in oil colours.

The date of this work is shortly before 1597 when the house (which was begun in 1591) was ready for occupation. Overmantels in modelled stucco in other rooms, one of which is dated 1597, are also doubtless the work of Abraham Smith.

[1] Anecdotes of Painting (ed. Wornuni). Vol. I, p. 208.

AN UNKNOWN TITIAN PORTRAIT BY DETLEV, BARON VON HADELN

THE portrait of a youthful or middle-aged man standing near a table and holding a flute in his right hand and a pair of gloves in his left, reproduced on the accompanying plate, has remained for the last twenty years in a private collection in Berlin. It was there ascribed to Andrea Schiavone, an attribution resulting from an inaccurate—indeed, a perverted—conception, formerly current, of Schiavone's work. But this misconception was also due to an under-valuation of the remarkably high qualities of the Berlin portrait. Recently, however, we have become better informed. Several scholars, working independently, have expressed the opinion that the picture is by Titian; and this view has been finally proved correct by the fact that since the Van Diemen Gallery, who recently acquired the portrait, had it cleaned, the inimitable technical characteristics of Titian's later style and his signature, TITIANUS,[1] have come to light.

The painting can properly be ascribed, purely on technical grounds, to the 'sixties. The evidence of this approximate date, combined with other data, may become useful in identifying the sitter. In this connexion our attention is arrested by the flute. But does the presence of this instrument suggest that the sitter was a musician or merely a famous dilettante? We are inclined to assume the latter theory, for a certain calm self-confidence and noble reserve in the pose would hardly suit a simple musician. It would therefore seem to be more probable that the person represented was some patron of music of high rank rather than a professional musician.

[1] In the left-hand bottom corner on the tablecloth. It is astonishing that no notice was taken, in the course of earlier restorations and overpaintings, of the signature of so great a master, but the case is not unique. For example, the signature in the *Portrait of a Man*, by Titian (No. 301), in the Kaiser Friedrich Museum, was obliterated in the same way, and this was also so in the case of the *Portrait of a Man*, which Mr. Arthur Sachs, of New York, acquired last year from Messrs. Durlacher.

A THIRTEENTH CENTURY PAINTER OF WESTMINSTER BY J. G. NOPPEN

THE name of Peter of Spain is one of the best known among the painters who worked at Westminster about the middle of the thirteenth century, but none of his works remains, and the chief records of him that seem to have been considered are the entry in the Exchequer Roll for 1272, in which he was paid the large sum of £80 for two tables for the Altar of St. Mary, and some mention in the Fabric Roll for 1253.[1] There is, however, an entry in the Patent Roll for 1258 which reads "Bond to Master Peter Hispanus in 120 marks for two painted tables (tabul' depictis) which he sold to the king and the king gave to the Abbey of Westminster with promise to pay as soon as possible"[2] and this seems to prove that his tables were earlier than the existing retable which has been dated *c.* 1260 by Professor Lethaby, and the paint-

[1] Other entries quoted refer to his pay at the rate of 6d. a day in 1257, and his receiving a robe as King's Painter in 1260. (See "Gleanings" and "Westminster Abbey and the King's Craftsmen.")

[2] Cal. of Patent Rolls, 42 Henry III, Mem. 14.

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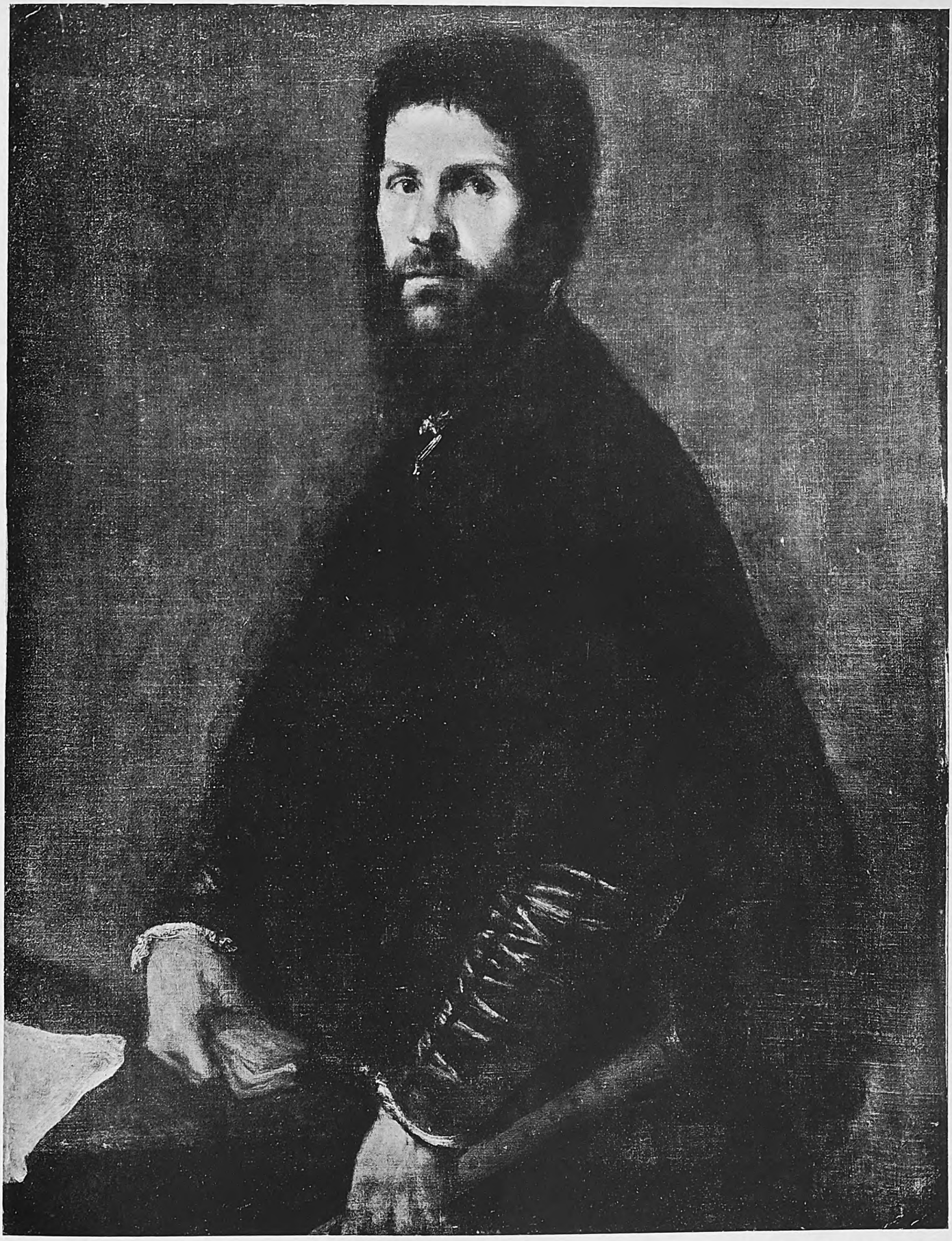

Portrait of a Man, here identified as by Titian. Canvas, 100 cm. by 77 cm. (Messrs. the Van Diemen Gallery, Berlin)

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A—

—B

—C

A—St. Faith. Probably a version after the tables painted by Peter of Spain. (St. Faith's Chapel, Westminster Abbey)

B—Head of St. Faith. Drawing by Mr. E. W. Tristram from painting in Westminster Abbey. (Victoria and Albert Museum); *C—The Crucifixion.* Details of Plate *A*

A thirteenth-century Painter of Westminster

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ings in the chapel of St. Faith [PLATES A, B, C], dated 1260-65 by the same authority. It therefore seems possible that Peter's altar pieces may have been the prototypes of the two works last mentioned.

The great retable has been assigned to the Palace Atelier at Paris *c.* 1260, and it has been pointed out that various of its decorative details, such as the blue glass diapered with gold, may be compared to the work of the artists of La Sainte Chapelle. Similarities are also noted between the retable and the illumination of two psalters done in Paris for King Louis and his sister about the same date.[3] Further, the paintings in the Chapel of St. Faith are said to "echo" the great retable in design, on the assumption that the latter is the earlier work. For reasons which I have given elsewhere,[4] I incline to the belief that the date of the retable may be 1275-80 and the chronological order of the three works: (1) Peter's tables *c.* 1258, (2) Paintings in the Chapel of St. Faith 1260-1265, (3) Retable 1275-1280.

We have, unfortunately, no evidence of the character of Peter's tables, but the price seems to indicate that it was elaborate, and I suggest that the actual paintings must have been enclosed in expensive frames; mere pictures would not have cost what is equivalent in our money to some £3,000. I apprehend that the two pictures together formed the retable for the Altar of St. Mary, in preference to the view that they were retable and frontal, and that one took the shape of a figure of the Virgin enclosed within a canopy and that the other consisted of a frame divided into several panels; in short I suggest that the paintings in the Chapel of St. Faith more probably "echo" Peter's tables, and may as far as design is concerned provide us with a copy of them [See PLATE A].[5] The character of the frames can only be vaguely conjectured, but it should be remembered that Henry III had been deeply impressed with the beauties of La Sainte Chapelle, and it is therefore not improbable that in ordering two tables, say, about 1254, he may have desired the artists to imitate the work of the Paris masters.[6] We are after all going no farther than to assume that the source which had provided the inspiration for the Westminster masons did the same for the painters.

There must have been an important goldsmith's studio at Westminster in which the new shrine of St. Edward was being made,[7] and it should be remembered that the painters were not infrequently trained in that craft. Peter may well have had a studio where frames of the kind mentioned above could have been built.

It may also be thought possible that Peter, a contemporary of Margaritone, might have brought with him to Westminster a trace of Byzantinism which is to be detected in the elongated figure of St. Faith.

This theory, which attempts to explain the entry into England of the influence of the French painters and goldsmiths, is indeed conjectural, but there may exist unknown evidence that would support it. This note is intended to encourage the search for that evidence. Meanwhile, the provenance of our remaining treasure, the great retable, remains in doubt.

[3] See W. R. Lethaby in THE BURLINGTON MAGAZINE, December, 1916.

[4] "Westminster Abbey and Its Ancient Art" (Burrow).

[5] See also the reproductions of Prof. Lethaby's drawings, THE BURLINGTON MAGAZINE, October, 1916.

[6] Such instructions had been given to John of St. Omer: *Et quod faciat unum lectrinum ponendum in novo capitulo Westmonasterii ad similitudinem illius quod est in capitulo sancti albani vel decentius et pulcrius si fieri poterit.* (Cal. of Close Rolls, 33 Henry III, p. 203.)

[7] Calender of Patent Rolls, 1242, p. 285.

TWO UNKNOWN CRYSTAL ENGRAVINGS BY ERNST KRIS

THE following notes deal with a quite unnoticed work which should be added to the valuable list of Giovanni Bernardi's crystal engravings published in these pages by Dr. Slomann.[1] In the rich collection of crystals in the Kunsthistorisches Museum, Vienna, there is a deeply engraved oval medallion [PLATE A], mounted on a fifteenth century stand of rock crystal and silver-gilt. The inscription, CAESAR. K. VICTO. PAPIAE. suggests the period of origin.

The attribution to Giovanni Bernardi is confirmed when we compare the crystal with a plaquette decorated by the artist (Berlin, Katalog Bange, No. 919) [PLATE C]. In the crystal engraving the figure of the river god is missing. Otherwise, however, the conformity is complete down to the smallest detail; compare, for instance, the standards and the architecture in the background.

According to Vasari (Ed. Milanese, V, 372) Giovanni Bernardi finished in 1530, during the visit of Charles V to Bologna, a medal with the Emperor's portrait.[2] It may be that the

[1] THE BURLINGTON MAGAZINE, Vol. XLVIII, p. 9. (Jan. 1926.)

[2] A silver medal in the Viennese collection is generally identified with the one praised by Vasari. It shows on the reverse a representation of the Battle of Pavia which must have been done from an original other than that of the crystal. It is reminiscent of a German woodcut. The relation of the medal to Michæl Angelo's *Tityos* drawing (cf. Slomann *loc. cit.* Pl. I, c) gives the date as "after 1533." cf. also Habich "Medaillen der italienischen Renaissance." p. 116.

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intaglio was made at the same time. It may originally have been ordered to decorate a casket, like the somewhat larger crystal engravings of 1544 on the "Cassetta Farnese" in Naples, which are in a more fully developed style. The scene depicted on the Vienna engraving as well as that on the plaquette is taken from a Roman drawing influenced by Raphael's *Battle of Constantine against Maxentius* in the Vatican, but Bernardi's very personal style is unmistakable.

This is very important when we connect the group with yet another unnoticed crystal engraving (Vienna. Private Collection. H. . .) [PLATE B], which is described as the work of Valerio Belli. The resemblance to the crystal medallion completed in 1524 (cf. the cast of one of the reliefs in Berlin, Katalog Bange, No. 772) [PLATE D] in the Vatican Library in Rome is demonstrable. The stylistic connexion is here very close, and since we know that later works by the artist show other characteristics, we are justified in using this comparison as a foundation for the dating of the Vienna reliefs.

Though the general relationship between Valerio Belli and Giovanni Bernardi seems very close, yet they diverge sharply when it comes to details. Belli too, the older artist (1468-1540), is related to Michelangelo; of the two designers only he introduces the style of the great master and shows a preference for more emphatic planes, and more accentuated isocephaly. He rejects the northern Italian classicism of the early sixteenth century and translates the new forms into the antique. On the other hand Giovanni Bernardi (died 1554), less independent, hardly free yet as a designer, adopted the style of his own time. As a jewel-engraver he worked in the Roman manner of the second quarter of the sixteenth century. The style of either master was, however, admirably adapted to crystal designing. It should be remembered that great sharpness of form was demanded by the taste of the time, and the transparent mineral used by these artists was admirably adapted for the display of technical dexterity, and crystal cutting became in consequence a most important art. It therefore becomes necessary, if we are to understand the character and significance of this school of artists, to collect and classify their crystal engravings.

SHORTER NOTICES

COLONEL CROFT LYONS.—By the death of the late Lieut.-Col. George Babington Croft Lyons the Society of Antiquaries, of which he was for many years a Vice-President, and the Burlington Fine Arts Club, where he was one of the most active members, have suffered a very grievous loss. He will also be greatly missed by the many collectors, to whom his kindly help even more than his wide knowledge had endeared him.

Of his versatility and genius as a collector no better evidence could be found than the fine collections bequeathed by him to the Victoria and Albert Museum (see Gallery and Museum Acquisitions, page xlii). These include such widely different classes of objects as early English alabasters, seventeenth and eighteenth century silversmiths' work, pewter, Sheffield plate, cutlery, porcelain and furniture. In fact, there is hardly any department of the museum that has not benefited by his generosity. He was a great student of English heraldry, and the pieces in which he was most particularly interested are perhaps to be found in the fine series of seventeenth and eighteenth-century tobacco-boxes, exquisitely engraved with the coats-of-arms of their former owners. Col. Croft Lyons took great pleasure in identifying these before sending the boxes to the museum, where, like the rest of his collections, they remained as loans until the time of his death. But silver tobacco-boxes form only a small part of a bequest of nearly a thousand different objects exhibited with the museum collections which they greatly help to strengthen. A selection of the finest pieces has now been brought together temporarily in the Central Hall of the museum, and will give some idea of the donor's unerring taste and good judgment.

Other national institutions to benefit by Col. Croft Lyons's generosity are the British Museum, to which he leaves his collection of mathematical instruments, and the Birmingham Art Gallery, which inherits a fine collection of blue and white porcelain.

C. T. P. BAILEY

GUILLAUME DE HELLANDE'S TAPESTRIES.—It may interest those who have followed the discussions of these fifteenth-century tapestries in THE BURLINGTON MAGAZINE,* to know that a fragment representing the episode of *Quo Vadis?* was discovered in 1922 by l'Abbé Lucien Tesson in a lumber-room of Beauvais Cathedral. This fragment, which is shown on the PLATE on p. 213, measures 2.60 m. by 0.80 m. It was mentioned in l'Abbé Barraud's book in 1853, but afterwards disappeared, and in 1903 Chanoine Marsaux, in the second part of his "Variétés Archéologiques," considered it to be definitely lost.

*BURLINGTON MAGAZINE, November, 1924 and April, 1925.

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A, B—

C, D—

A—Crystal engraving, here identified as by Giovanni Bernardi. (Kunsthistorisches Museum, Vienna); *B*—*Entombment.* Crystal engraving by Valerio Belli. (Private Collection, Vienna); *C*—Plaquette by Giovanni Bernardi. (Berlin); *D*—*Entombment.* Bronze plaquette from a crystal engraving by Valerio Belli in the Vatican (Berlin).

Two unknown crystal engravings

St. John. Nottingham Alabaster, 1420-30. (Royal Collection, Sigmaringen)

The Literature of Art: Die Bildwerke der fürstlich Hohenzollernschen Sammlung Sigmaringen

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Miss Tatton, by Gainsborough. Canvas, 76 cm. by 63 cm. (Michelham Collection)

The newly-discovered piece of tapestry was officially identified in April, 1925, and "classed" by the Ministère des Beaux-Arts. Following this official acknowledgment, l'Abbé Lucien Tesson read a paper at a meeting of the "Sociétés' savantes" held at Beauvais on May 23, 1925, in which he gives the order of the whole series of Guillaume de Hellande's tapestries as follows:

I. Guillaume de Hellande kneeling before St. Peter. (Lost.)
II. The Healing of St. Petronilla, the Resurrection of George, and the Healing of Eneas. (Complete—Beauvais Museum.)
III. The Resurrection of Tabitha, The Apparition of the Angel to the Centurion Cornelius. (The two parts, formerly only one, are now in the Andrew Mellon Collection in America.)
IV. The Vision of impure beasts, etc. (Complete—Beauvais Cathedral.)
V. St. Peter coming out of prison. (Complete—Cluny Museum, Paris.)
VI. St. Peter and Theophilus. (Complete—Beauvais Museum.)
VII. St. Peter and Simon the Magician, etc. (Nearly complete—Beauvais Museum.)
VIII. The Episode of "Quo Vadis?" (Just discovered—Beauvais Cathedral.)
IX. The Crucifixion of St. Peter. (Fragment—Beauvais Museum.)
X. Beheading of St. Paul. (Collection Seligman-Rey in America.)
XI. Three fragments of one tapestry.
(*a.*) The burial of St. Peter. (Bacri Collection, Paris.)
(*b.*) A large inscription. (Bought by the late Mgr. Douais, bishop of Beauvais.)
(*c.*) Apparition of St. Peter and St. Paul to Nero. (Fragment belonging in the last century to Mr. Paucelle, now lost trace of.)

P. S. O.

GAINSBOROUGH'S *MISS TATTON*.—As the years accumulate, the division between the English pictures which attract the half-bred, post-war collector, and those which appeal to the student naturally endowed with a feeling for art, becomes more and more distinct. On the one hand we see the lesser portraits of good looking girls by minor artists like George Romney sold under the hammer for immense sums, and on the other hand we are amazed to find paintings by one or other member of the long procession of unaccountably obscure English masters passing from hand to hand, almost unnoticed, and this sort of phenomenon is also occasionally to be noticed when several pictures by the same artist, but differing sharply in artistic quality, are sold side by side. Often some vast tract of dull craftsmanship, sleepily painted by a fine artist for the main purpose of meeting his bills, and adorned with an impressive pedigree, causes a sensation in the auction room and consequently in the Press, while on the same day some choice morsel from the same brush is voted "unsaleable."

Without, for the moment, considering the merits or demerits of the big lots in the approaching sale by Messrs. Hampton of the Michelham Collection, we should like to draw attention to the portrait of *Miss Tatton,* by Gainsborough, included in the catalogue and here reproduced. In spite of the attractiveness of the sitter, it has somehow been badly neglected in the many advertisement-criticisms that have appeared in the editorial columns of our newspapers since the sale was announced.

It is not, of course, because we wish to demonstrate why the picture has suffered neglect that we reproduce it here, but because it has been neglected at all. The reproduction speaks for itself, and no description of a picture that will soon be seen by thousands of people is necessary.

It is a portrait of one named Catherine Elizabeth, daughter of William Tatton, Rector of Rotherfield, and who became Mrs. James Drake Brockman in the year 1786. Its biography is a simple one. Painted about the year 1782, six years before Gainsborough's death, for the young lady's father, it was retained by the husband's family until 1911, when the owners were persuaded to part with it for the first time so that it might be exhibited in the Old Masters Exhibition, held in the Grafton Galleries in that year. Subsequently it came the way of Lord Michelham, and is now to stand its trial at auction. I suppose it is possible that it will remain among us, but one fears that a long journey lies before it.

THE LITERATURE OF ART

THE GERMAN WOODCARVERS. BY M. H. LONGHURST.

ALTDEUTSCHE HOLZPLASTIK. By WILLI BURGER. 202 pp. with 113 ills. (Bibliothek für Kunst und Antiquitätensammler. Bd. XXIX.) Berlin (Schmidt.) M. 10.

This book, which is the twenty-ninth volume of an excellent series of monographs dealing with the applied arts in various forms, briefly traces the history of wood sculpture in Germany from the tenth to the sixteenth century. This series of small and remarkably inexpensive handbooks has covered a wide field; in general, the individual volumes are written by well-known authorities on the various subjects, and they should appeal to both the student and the general reader. The present volume is no exception to the general high level of the series. As the author points out in the preface, it is only comparatively recently that the study of

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German art has attracted much attention, though the very considerable number of books written on this subject during the last few years is fast making good this deficiency. A small comprehensive handbook of this kind is an excellent introduction to the history of this branch of sculpture, while the full bibliographies given at the end furnish all the material necessary for a more thorough investigation of the subject.

To the first or Romanesque period belong a number of interesting figures of the Virgin and Child which have been covered with a thin plating of metal that in some cases still remains. To the twelfth century may be ascribed a number of crucifix figures, including the interesting example at Brunswick, the type of which seems to have been derived from the " volto santo " at Lucca. Slightly earlier are the magnificent doors of St. Maria im Kapitol at Cologne, which have recently been adequately illustrated for the first time by Dr. Hamann. The marvellously preserved thirteenth-century roods at Halberstadt and Wechselburg are magnificent examples of early Gothic work, while in the full Gothic period the beautiful fourteenth-century figure of the Virgin and Child in the Dom at Cologne illustrates the debt owed by Rhenish to contemporary French sculpture.

With the end of the fourteenth century the sculpture ceases in many instances to be anonymous, the charmingly demure St. Mary Magdalene at Hamburg, for instance, may be ascribed to Meister Bertram (1379). The frequently rather repulsive Pietà groups of the Virgin supporting the Dead Christ, several of which are illustrated, are very characteristic of Germany but a curious composition is that of the figure of Christ from a cross at Wurzburg (Fig. 43), the arms being folded across the breast instead of outstretched.

The great ages of wood-carving are, however, the fifteenth and sixteenth centuries; other countries produced nothing comparable with the elaborate (sometimes fantastically ornate) altar-pieces such as the example illustrated on p. 183. Little of the finer work is to be seen outside Germany, though a characteristic specimen of the work of Tilman Riemenschneider in the Victoria and Albert Museum is illustrated on p. 153, but masters such as Hans Multscher, Jörg Syrlin or Michael Pacher, to name only a few, are almost unrepresented outside their native country. Bavaria in particular produced some remarkable sculpture, the names of Riemenschneider and Veit Stoss are familiar in this country, but the work of one of the greatest sculptors of the period, Hans Leinberger, is practically unknown here. Jacob Kaschauer and Simon Lainberger, too, produced extremely fine and original work. In northern Germany one of the prominent figures was Bernt Notke who, among other works, carved the extraordinarily impressive St. George and the Dragon in the museum at Stockholm.

The illustrations, though small, are clear and well chosen, with a view to giving a general idea of the development of the various local schools. A rapid glance through this book shows that wood sculpture has survived in greater quantities and assumes far more importance in Germany than in any other European country. The valuable chapter dealing with the technique of the subject is followed by another treating with the thorny question of forgeries; this contains many useful hints, though this difficult problem is one which can only really be studied from actual experience and contact with the carvings themselves.

ABOUT BRICKS AND BRICKBUILDERS. BY GEOFFREY WEBB.

A History of English Brickwork. By Nathaniel Lloyd. Introduction by Sir Edwin L. Lutyens. 449 pp. with 297 pl. and 43 plans. (Montgomery.)

Mr. Nathaniel Lloyd's book consists of his illustrations, preceded by an essay of some eighty or ninety pages admirably and fully summarizing the different aspects of his subject, as the dating of important monuments, the introduction of different methods of manufacture and treatment, prices, and the wages and conditions of bricklayers and brickmakers. Every aspect is treated with a sense of proportion and in a clear-headed and scholarly manner; the quotations of documents and authorities are enough and not burdensome; the matter is compressed, there being a great many facts to be got into a small space so that there is hardly room for speculative æsthetics, but the effect of this is reassuring. Mr. Lloyd seems to imply: " Here are the facts, the Truth and nothing but the Truth, make of them what you like "; and there are close on 200 pages of good half-tones and some good measured drawings on which speculation may be based. Such a book is delightful and refreshing, but from the quality of the few necessary excursions into æsthetics one is inclined to wish Mr. Lloyd had added a section devoted entirely to the discussion of " effects "; also here was a chance to raise the whole question of the importance of " a right use of the medium " as a governing factor in Art. It might have spoiled the detachment of the book, perhaps, and it is out of fashion to quarrel with an historian for having no axe to grind; moreover, such criticism is ungrateful.

The first impression gathered from the selected monuments illustrated (most of them

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carefully dated) is that the mid and late fifteenth and the early sixteenth centuries and the mid and late seventeenth and early eighteenth centuries were the flowering time of English brick architecture. It may well be maintained that this equally applies to stone building, but of brick it is unquestionable. Interesting and beautiful as are some of the effects gained in the re-used Roman brick buildings of the twelfth and earlier centuries, their characteristic beauties would seem to be the result of chance, the effect of time which has destroyed the plaster rendering on their brickwork, e.g., St. Albans Cathedral. But with the development of domestic Perpendicular on a large scale in the Eastern Counties—then the richest part of England—brick came into its own; there are, of course, brick churches and plenty of brick church towers, but in spite of them brick definitely became associated with domestic architecture, and that such prodigal builders as Wolsey and Henry VIII to whom expense can have been little object should have chosen brick for Hampton Court is significant in this connexion.

An interesting distinction is to be made between the two great brick periods in their different exploitations of the possibilities of varying surface texture and the problems of enrichment. The earlier brick builders seem to have aimed at, and certainly they achieved, a " modelled " effect in their buildings, exploiting the aspect of brickwork as a " conglomerate material like concrete," to use Professor Reilly's words, in an illuminating passage about Wren's gateway to the Middle Temple quoted in this book. But apart from the general surface texture, the charming quality of which is to be accounted for by the minute variations of shape and colour of the individual bricks, their only artifice was to enrich this surface with " diapers "—more or less elaborate patterns made in the bond by the use of coloured bricks—other enrichment was in relief, e.g., the corbel tables or formalized machicolations and the cut or moulded cusped panelling. In the Renaissance period another conception of the use of brickwork comes into favour; to use it simply for its large range of variation in surface texture. In the passage of Professor Reilly mentioned above, he points out the effect that Wren gained at Middle Temple Gate by contrasting the small close-jointed brickwork with the large stone pilasters both in scale and colour contrast. Mr. Lloyd supplies in Larkfield, Bradbourne, a house of 1714 in Kent, an excellent example of the lengths to which this interest in colour and texture was carried. This is his description of the east wing of the south front: " The walling bricks are stocks of varying colours, mostly pinkish, but many mauve, green, yellow, buff, etc. The dressings are bright red bricks gauged. The pilasters are built of buff stocks, with bright red bricks at the angles; all gauged and only one course in six bonds with the wallings." The Wren blocks at Hampton Court are another and well-known example of the same practice. Mr. Lloyd suggests an interesting comparison between Hampton Court with its " fine bricks with their thin joints and gauged piers " and " School, Winchester, where stonework is similarly carved," but the bricks are rough and thick jointed.

This contrast between the two great periods of brick building is, of course, not absolute. The Perpendicular movement towards similar ideals of compositional clarity and an ordered and calculated use of ornament as surface enrichment and an integral part of the design as in Classical architecture seems almost to be meeting the Renaissance half-way. And *per contra* there are brick buildings of the Classical period where the material is used with true structural feeling.

TWO GERMAN CATALOGUES. BY M. H. BERNATH.

DIE BILDWERKE DES BAYERISCHEN NATIONAL MUSEUMS. I. Abteilung: Die Bildwerke in Holz und Stein vom XII. Jahrhundert bis 1450. BY PHILIPP MARIA HALM AND GEORG LILL. Augsburg (Benno Filser & Co.)

DIE BILDWERKE DER FUERSTLICH HOHENZOLLERNSCHEN SAMMLUNG SIGMARTNGEN. BY HEINRICH SPRINZ. Stuttgart und Zürich. (Montana Verlag.)

Among the numerous recent publications of German Museums which follow the period of stagnation caused by the inflation, two seem to merit special attention. They are included in the overwhelming output of German books on sculpture, but contain so much new material that they will be almost indispensable to the student of mediæval sculpture.

The Munich catalogue is but the first part of a vast publication of five folio volumes which are to describe the collections of plastic art in the Bavarian National Museum, probably the richest of its kind in Germany. The present volume includes the sculptures in wood and stone from the twelfth century to 1450. The 317 entries in the catalogue are all illustrated, many for the first time, by good autotypes, the more important pieces with one or more detail reproductions. The text gives more than the customary particulars besides very minute descriptions, together with exhaustive bibliographical data. Every piece at all open to question is accompanied by a scientific argument, and many problems hitherto puzzling are thereby finally solved.

Naturally, the greater number of the pieces in the collection—especially those deriving from the period covered by the present volume—are

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of German origin, hardly half a dozen of the sculptures coming from other countries. It will, however, be useful to call the attention of students of French sculpture to number 125, a very remarkable *Madonna* in poplar wood, dating between 1330 and 1350, and remarkably preserved even as regards the old colouring. The authors of the catalogue state that they were not in a position to indicate in a more precise way the place of this remarkable work of art within the French local schools of the period. This is not the only item in the catalogue of interest to others besides students of German art. Two examples will suffice to demonstrate this. Number 221, the model of the sepulchral slab for Duke Lewis the "gebärtete" of Bavaria (died 1487), brother of Queen Isabeau, wife of Charles VII of France, sometimes ascribed to Hans Multscher of Ulm, is clearly an imitation of Burgundian sepulchral monuments, and is unique in the Germany of that time. Number 210, tombstone of Wilhelm I of Thannhausen, abbot of the monastery of Ursberg (died 1452), contains an inscription in Gothic characters, the first letter of which is identical with the " a " in the grotesque Gothic alphabet of the well-known Giovannino de Grassi sketch-book in Bergamo. Many such examples could easily be picked out from the Munich catalogue. Taken as a whole, the volume is a model museum catalogue, and one that has so far no rival.

The volume on the Sigmaringen collection will be a great surprise to all those who do not know by actual investigation this wonderful private museum, the creation of a passionately art-loving prince of the nineteenth century. One's appreciation of the book is certainly not due to the extensiveness of the text which is unfortunately somewhat meagre and not always very profound in its statements. But the excellent autotype reproductions of the sculptures in the collection—in ivory, stone and wood—offer rich indemnity for the insufficiencies of the text. Most of the works of art reproduced were hitherto unknown in the literature of art. Besides an abundance of the choicest German wood-carvings, we are shown excellent specimens of French and Italian mediæval art. The exquisite French ivory *Madonna,* of about 1300, number 6, comparable with the altar of Soissons in the Victoria and Albert Museum, and several other good Gothic French ivories seem to have escaped the attention of M. R. Koechlin, the learned author of " Les ivoires gothiques français," 1924. The only English specimen in the Sigmaringen Collection is a Nottingham alabaster St. John's head. It is in a beautiful state of preservation, having still the old gilding and colouring. The dating from 1400, as proposed by Dr. Sprínz, the author of this catalogue, seems a little too early; it will be safer to ascribe it to 1420-1430. It belongs clearly to the same group as the St. John's head in the Ashmolean Museum, Oxford, reproduced in Prior and Gardner's " Mediæval figure sculpture in England," 1912 (fig. 576). Through the courtesy of the publishers of Dr. Sprínz's catalogue we are in a position to offer to the readers of THE BURLINGTON MAGAZINE a reproduction of this interesting relic of mediæval English sculpture [PLATE on p. 241]. The book is nicely printed and makes as a whole a pleasant impression.

Phidias and the Parthenon Sculptures. By P. JOHANSEN. 136 pp. ill. (Constable.) 10s. 6d.

What was the share of Pheidias in the sculptural decoration of the Parthenon? Mr. Johansen believes that he prescribed the general scheme of the metopes and perhaps made rough drawings for one or two of them; made hasty sketches on the slabs of the frieze; and provided full-size finished clay models, which were then reproduced in plaster, for the pedimental figures: a full-size clay model and a plaster cast are also postulated for the great statue of Athena. It is the theory of the process by which the temple statue and the pedimental figures were produced which gives the book its value; and the reader's attention may be directed to Mr. Johansen's subsequent article in Archäologisches Jahrbuch for 1925.

In other matters he is not invariably critical or well informed. Uncritical: in his discussion of the collapse of frontality (ch. i) he does not always distinguish between earlier and later archaic; there is no reason to suppose that Critios tried to reproduce the group by Antenor (p. 14), or that our little copies of the Parthenos bear any relation to Pheidias' preliminary models (p. 37); we do not know that Alcamenes worked on the Parthenon (p. 58), or that the drapery at Olympia was left to inferior artists (suggested on p. 53, and treated as an established fact on pp. 63 and 112); and the theory of the frieze cannot be right, for the great homogeneity of the frieze shows that although it was executed by a number of sculptors, they must have worked to detailed designs and not to anything like such sketches as that figured on p. 58. Inaccurate: we are told that the " Ilissus " is still in situ on the Parthenon (which shows that when Mr. Johansen thinks of the " Ilissus," he thinks of the cast in Copenhagen and not of the original); we are invited to look at the horses on the Harpy monument (p. 64) and at " Euphronios-Cachrylion's Leagro vase with the two horsemen " (p. 70), and to consider that the serpent

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with Cecrops is part of him (p. 108); are given misleading accounts of the Farnese Athena (p. 45) and the Panathenaic procession (p. 66), and no proof of such premisses as that the Dresden-Bologna "Lemnia" is Pheidian. The æsthetic criticism is difficult to appreciate (and indeed the whole book is difficult to follow) owing to the remarkable language of the translation, a viscous baboo profusely larded with commercialisms and misconceptions. The metopes "vary from the rather awkward and angular to a brilliant and easy mastership, to élan and go, nay elegance"; "the monumental glamour of eternity pervades the art of Pheidias and is perceptible also in the frieze"; "of æsthetic eroticism there is a presentiment" in the pediments, and the Fates are "a living Venusberg with undulating and swelling heights and valleys that intoxicate the senses with a certain luxurious plenitude"; "art consumes all that is of value in a man, leaving behind merely the cinders for character and intelligence"; "we witness the first dawn of the parting of the two branches of art which have now advanced so far on their separate paths that all attempts any longer to harness them together is vain."

Misprints are numerous. The half-tones are small, but well reproduced: evidently, however, from old photographs; for of the fifteen metopes figured, five have been transformed in late years by the addition of important fragments: in metope 12 the left leg of the woman has been added, in 6 and 27 the head of the youth, in 7 both heads, in 9 the centaur's head and parts of the limbs: one of the finest metopes of the whole centaur series, S.1, on the building, is not figured at all. The Laborde head should either have been omitted, or given from a cast with the abominable restorations removed.

It is hard to see why this work should have been translated: there is already a much better book in English, A. S. Murray's "Sculptures of the Parthenon," and among foreign books of a popular type "Le Parthénon" by Collignon is also superior.

J. D. B.

The Tomb of Two Sculptors at Thebes. By Norman de Gavis Davies; 76 pp. + 31 pl. (Some in col.) by W. de G. Davies, Nina de G. Davies, H. R. Hopwood and Charles K. Wilkinson. New York (The Metropolitan Museum of Art).

The fourth volume of the series edited by Mr. Albert M. Lythgoe in memory of the late Mr. Robt. de Peyster Tytus, and published by the Metropolitan Museum of Art with a fund given for the purpose by Mrs. Charlotte M. Tytus, is in no way inferior to its predecessors. The same high standard of typography and colour reproduction is maintained. The type is Great Primer, of unusually broad black face, and of a rather French character. Its Arabic numerals are completely French. The volume is naturally large and weighty. It is a magnificent example of book-production. Mrs. de Garis Davies is one of our first copyists of ancient Egyptian wall-paintings: we prefer this English term to the very stilted "mural pictures," which is used in the text. The reproduction of her colour in the plates is superb. We may take legitimate pride that these grand colour-plates are the product of an English workshop: that of Emery Walker, Limited. The line drawings are also reproduced by an English firm, Messrs. Whittington and Griggs. The photographic plates are very fine, though perhaps a little dark in their giving of the reds and blacks. But then there is so much red and yellow and black in Egyptian painting that this dark effect is difficult to avoid, and breaks and stains unavoidably look smudgy in a photograph. In the originals they are not so noticeable.

The text describing the tomb and its contents is by Mr. Davies. It is that numbered 181 in the *Typographical Catalogue* of Gardiner and Weigall and very unusually was that of two men named Apuki and Nebamun, who shared it together. And they were both rather unusual people, joint-sculptors attached to the temple of Eset-djosret, or as Mr. Davies writes it, Astjosret, which was in Western Thebes, and ought from the name to be somewhere in the neighbourhood of Deir al-bahri, if not Deir al-bahri itself. Mr. Davies explains the conjunction as probably due to the two having been successive husbands of one wife, who handed on the position and emoluments of her first, Apuki, to her second, Nebamun. The tomb was formerly described as the "Tombeau des Graveurs," but the two were rather in our sense sculptors, literally "wielders of the chisel." They lived in the reign of King Amanhatpe or Amenhotep (Amenothes) III, *circâ* B.C. 1412-1376, and their tomb was excavated in the side of the ridge bordering the Asasîf on which stands the house of the Metropolitan Museum's expedition at Thebes. It is a small tomb, but as befits its owners, remarkably well decorated.

There are many interesting scenes in it, notably that of one of the deceased inspecting the workshop under his charge, where his men are shewn making funerary amulets and furniture of all kinds, apparently for the tomb of Amenothes III.

This is not its first publication, as it had already been published rather summarily by Père Scheil and the late M. Legrain in the *Memoirs de la Mission Française au Caire*, Vol. V. The present exhaustive publication is one that will render any future republication unnecessary.

H. R. HALL.

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A Short History of the Building Crafts. By MARTIN S. BRIGGS. 296 pp. ill. Oxford (Clarendon Press). 8s. 6d.

In "A Short History of the Building Crafts" Mr. Briggs has successfully attempted that most difficult of tasks—a short book reviewing a wide subject. Mr. Briggs is known to readers of THE BURLINGTON MAGAZINE by his contributions on Moslem Architecture in Egypt, and this special knowledge of Egyptian building practice has enabled the author to break out of the traditional sequence of European architectural periods, beginning with Greek and following the usual course through the Roman and the Gothic to the Renaissance and the present day. He draws from a wider range of sources than most architectural historians, and there has been no torturing of the materials to present an artificial symmetry—evolutionary or other. It is honest history with no axe to grind. The book is divided into an introductory review of the history of the relation of the craftsmen to the art of architecture, and a series of chapters each following out a special craft, as brickwork, masonry, carpentry, ironwork, plastering, etc. The emphasis given to the different epochs varies considerably with the available resources, but this is the inevitable result of the virtue of honest history mentioned above, and the critic cannot have it both ways.

Certain points of especial interest to the reviewer and having immediate reference to our present discontents in architecture are constantly appearing. For example, this from the first chapter: "At this point the craftsman became a mere tool, his functions being limited to carrying out the instructions of the learned architect. In later chapters of this book the decline of traditional crafts in the late eighteenth century is traced in detail." This is a subject of very great interest and importance, requiring much more detailed treatment than the scope of Mr. Briggs' work will allow. The cry, "Blame the architect, blame the copybook," is justified only up to a point. The issue is complicated by the question of the architect's responsibility for the Revivalism which set in at this time and by considerations of the conditions of building in London and the large towns at a time when the Industrial Revolution was beginning and the population rapidly increasing. It is perhaps Mass Production for the speculative builder that should be the villain of the piece. Work done in the country, steadily and in their own time—handsomely is the sailor's phrase—by men who were going to live in close personal contact with the occupiers of the houses they built, preserves the tradition of fine workmanship after the commercial "development" of large districts of London and other growing cities had debauched the town builder and standardised inferior workmanship as well as design.

Another interesting feature of this book is the occasional flashes of light the author sheds on the dark places of mid-nineteenth century architecture. For instance, he calls attention to Street's book, "Brick and Marble Architecture in North Italy," published in 1855, and full of detail illustrations, as one of the factors making for horror in Victorian building, and to the historical significance of the Crystal Palace as an example of structural ironwork. He points out that the introduction of this new use of metal work came at a most unfortunate moment, when the traditional ability to absorb new materials and make them their own had forsaken the building trades of this country and the Gothic Revival was in full spate. Hence the thunders of John Ruskin and a certain resultant timidity on the part of architects in the handling of structural metal work which has lasted almost to this day.

These notes arising from odd points about the book quite fail to do justice to its true quality. This resides in the excellent and concise summaries of the different crafts that form the body of the work. The qualities necessary for success in such an undertaking as this are, above all, clarity of thought, and after that learning; in both these respects Mr. Briggs is happily gifted. Both he himself and his publishers are to be congratulated. G. W.

The Catalogue of the George Eumorfopoulos Collection of Chinese, Corean and Persian Pottery and Porcelain. By R. L. HOBSON. **Vol. II. From T'ang to Ming; Ju, Kuan, Ko, Lung-ch'üan and Chien Wares.** XVII + 54 pp. + 75 pl. **Vol. III. From T'ang to Ming; Chun, Ting and Tz'u Chou Wares.** XIII + 66 pp. +75 pl. (Ernest Benn.) £15 15s. each vol.

While the first volume of this monumental catalogue dealt with many objects of combined archæological and æsthetic interest, the second and third volumes treat of pieces representing many of the Chinese potter's most admirable achievements, and so they may make more immediate appeal to the ceramic connoisseur. In nine authoritative articles Mr. Hobson discusses with his usual caution and comprehensiveness, the present-day knowledge of problems concerning characteristics, classification and provenance. Thus he says all that can be said confidently on the mysterious wares which are by native writers called *pi-sê* (secret colour) and Ch'ai, and assigned to the half century which separated the T'ang from the Sung. He concludes that the former ware may have been a kind of celadon, and the latter a superior variety of the *ying-ch'ing* type. Mr. Eumorfopoulos' surmise that the famed Ju porcelain is also to be found in the *ying-ch'ing* group receives his acceptance. Identification of the Kuan and Ko wares seems fairly feasible; but

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the fact remains that all these problems and many others await full solution. Perhaps systematic digging in the future may disclose the requisite clues, and then will come the time for a general revision of ceramic nomenclature. With the institution of a scientific system, certain current terms doubtless will be discarded, and among them the incongruous, though convenient, Japanese names. Take for instance *Temmoku,* the Japanese equivalent for *T'ien-mu,* which is the name of a mountain 50 *li* north-west of the town of Lin-an in the prefecture of Hang-chou, Chehkiang. The mountain is called T'ien-mu (Eyes-in-the-Sky, or perhaps, Heaven's Eyes), because it has two peaks, and on the summit of each is a pool, the pools being likened to a pair of eyes. The name *Temmoku* is applied vaguely to " a large assortment of pottery, stoneware and semi-porcelains with rich thick glazes in which bluish or purplish-black and reddish-brown colours strive for the mastery." Mr. Hobson traces this use of the name to Japanese Buddhists who had visited a monastery on the T'ien-mu Mountain and thus become acquainted with the bowls used for the tea-testing competitions carried out with much ceremony in China under the Sung. The fact that Chinese Buddhists went to Japan is also to be remembered. Many fled thither to escape the Mongol invasion, and doubtless these devotees of the tea cult familiarized the Japanese with its paraphernalia. The cups with bluish-green glaze, preferred for the cake-tea used in T'ang times, had given place under the Sung to the dark heavy ware which was held to satisfy most fully æsthetic taste when powdered and whipped tea came into vogue. A monastery of the Ch'an (Zen) School stood on each of the two T'ien-mu peaks, the western being the more famous. Both were destroyed by the T'ai-p'ing Rebels. Writing in 1871, Richthofen records that of the four hundred monks who had occupied the latter only thirty survived the Rebellion. This monastery has since been rebuilt, and it is the centre of a particular branch of the Ch'an School; but the Eastern T'ien-mu Monastery remains in ruins.

Purists may reasonably object also to the term *kinuta* (mallet) being applied to bluish celadon because the Japanese treasured a certain mallet-shaped vase in one of their temples and regarded it as the prototype of such ware.

An interesting point has been established by Mr. Eumorfopoulos in respect of the numbers incised on the bases of the finer Chün wares. By comparing the measurements of a large range of these with their respective numbers, he has proved that the numbers indicate stock sizes, the largest being denoted by 1 and the smallest by 10. An extra or out-size is indicated by addition of the character *ta* (great).

The high standard of book-production set by the first volume has been maintained and even surpassed in some of these illustrations. W.P.Y.

New Chapters in Greek Art. By Percy Gardner. 367 + xvi pp. + 16 pl. Oxford. (Clarendon Press.) 21s.

This volume contains fourteen essays by the learned Emeritus Professor of Classical Archæology in the University of Oxford, some of which are now published for the first time, whilst others first saw the light elsewhere: in addition there are three appendices, two of them addresses to learned societies and the third a list of books, papers and reviews produced by the author. Of the fourteen essays, the last is on the Scenery of the Greek Stage, and the first is a review of the progress of classical archæology during the past half-century, but the rest are all devoted to classical sculpture. The two, perhaps, of most general interest are the second and the thirteenth, the former of which deals with " originals, ancient copies and modern restorations," and the other with Greek art under Roman rule; and this not only for their intrinsic value, but yet more because in them Professor Gardner criticizes " rather severely the methods and results of two eminent German archæologists, Professors Furtwängler and Wickhoff," for which he says he has made such amends as he could by dedicating his book to the German Archæological Institute! Professor Furtwängler's chastisement comes in the second paper. Of him the author says: " It is with regret that I have to criticize adversely many of the theories of Furtwängler. For his wonderful learning and his acute perception of detail I have the greatest respect. But the tendency of his great work, published in English and German in 1903, 'Masterpieces of Greek Sculpture,' is dangerous, and a protest seems to me to be necessary as the 'Masterpieces' is the only advanced work on Greek sculpture which can be read in English. Furtwängler's method, in the hands of lesser men, is fatal."

Professor Wickhoff, of Vienna, is " conspicuous among those who have tried to rehabilitate Roman art from the purely æsthetic point of view," and with that attempt Professor Gardner deals at length in his paper " Greek Art under Roman Rule," which he tells us in a note was read in proof by four of his friends, Professor J. S. Reid, Dr. G. Macdonald, Mr. Warde Fowler and Mr. G. F. Hill, who, he adds, made valuable suggestions. The paper must be read in its entirety, and there can be but little doubt that the general verdict of those who do so will be that its author has made good his defence of the conservative

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opinion regarding Roman art. "Like the English," he writes, "the Romans were far more at home in poetry than in graphic and plastic art," and again, "the business of Rome was not art but discipline and law"; even of "the great buildings of Rome and the provinces, basilicas, amphitheatres, bridges, and the like [which] belong to the Roman spirit and made a way for Roman law and order," it must be said that though "their size and stateliness belong to Rome," nevertheless, "their proportions and decoration were probably mostly Greek."

Professor Gardner does not mince his words in regard to German savants as the following passage will show: "Wickhoff's book," he writes, "won considerable reputation among German savants as well as in England. We in England and in America, as Mommsen said to some of us when he was at Oxford, are far too ready to follow noted German specialists and to disregard the original works of our own countrymen. This at all events was the tendency before the Great War. Learned and powerful German theorists like Dörpfeld and Furtwängler, who no doubt have striking merits but are not noted for the faculty of sound judgment, have found in England and America thick-and-thin supporters—I had almost said priests and priestesses—who take their every word for law and resent criticism of them."

Professor Gardner notes that Wickhoff did not escape criticism on the Continent: Professor Strzygowski, for one, devoted a chapter in "Orient oder Rom" to demolishing his views on Roman art, but of that book itself Professor Gardner expresses the opinion that its destructive part "is much more convincing than the constructive." And he adds that "more sane and sensible than the works of either" Wickhoff or Strzygowski is the work of the Frenchman, E. Courbaud, whose book on "Le Bas-relief Romain," is "very solid and convincing."

E. B.

The Second Volume of the Wren Society, 1925. St. Paul's Cathedral. 16 pp. + 33 pl. Oxford (Printed for the Society by the University Press).

At the end of a review, in THE BURLINGTON MAGAZINE, of the first volume published by the Wren Society, it was observed that if subsequent volumes preserve the same high standard, students of architecture will be under a great debt to the Society. Now that the second volume lies before us, we must admit at once that our hope has been fulfilled. The first volume, admirably edited, consisted of reproductions of Wren's designs for St. Paul's, selected from the large collection at All Souls'; the second contains a selection from the Wren drawings of the Cathedral preserved in the Library at St. Paul's; and the third will contain a further selection from the same source. The fine series of collotype plates, scrupulously reproduced by the Clarendon Press, is prefaced by an Introductory Note, informing us that 108 out of 185 of the Wren drawings at St. Paul's are to be illustrated in the second and third volumes of the Society's publications. Then follows a careful catalogue by the Editors, annotated with useful references to the drawings at All Souls' previously published. This source appears to have been unknown hitherto, for the Editors state that the existence of the collection was "brought to the notice of the Society by the Surveyor of the Cathedral." These drawings have a double value to students of architecture. On the one hand they disprove the common belief that Wren was not a skilled draughtsman, a belief which the first volume must have dispelled already. And secondly they make it certain that he personally designed the details of the great fabric, not leaving its ornamental features entirely to craftsmen like Grinling Gibbons and Jean Tijou, nor the structural details to carpenters and masons. Plate XIV, an elaborate drawing showing the elevation and section of the cross on the top of the lantern, is a case in point, and is reproduced to quarter-inch scale; and the detail drawing of the organ is equally convincing. The corrections and erasures made by the great master are visible on these splendid reproductions, enabling us to follow his mind at work. Mention must also be made of the frontispiece, a little-known portrait of Wren as a boy, in the possession of the Duke of Portland. M.S.B.

Westminster Abbey and Its Ancient Art. By J. G. NOPPEN. 108 pp. ill. + 55 pl. Cheltenham (Burrow).

Mr. J. G. Noppen's book will make an admirable guide for those Londoners who are prepared to give the Abbey the kind of attention it deserves of them. It endeavours to combine in a shorter and more popular form the functions of the Historical Monuments Commission's recent book and Mr. Lethaby's invaluable studies. The first part of the book gives a short account of the building history, followed by a descriptive perambulation of the church and the surviving outbuildings; the later chapters on sculpture, metal and woodwork, and on painting, mosaic and glass, discuss the more important examples in detail. The chief regret is that owing to the immense quantity of the material there is not more space to discuss and compare the Westminster work with that of contemporary English and Continental schools. In certain cases this has been done, notably that of the celebrated painted Retable, the debatable points of which Mr. Noppen sets out at some length with the various suggestions as to date and provenance,

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advancing independent views of his own. In an appendix he discusses the questions of the relation of the Lady Chapel of 1220 to the plan of the later thirteenth century East End and its bearing on the problem of the nationality of Henry III's architect. Mr. Noppen decides that he must have been an Englishman. There is also a chapter on Heraldry.

Mr. Noppen and his publisher are to be congratulated as well upon the production and admirable illustrations of their book as upon the affectionate enthusiasm of the author for his subject and its happy effect upon the quality of the text. G. W.

The Practical Book of Tapestries. By GEORGE LELAND HUNTER. xviii + 302 pp. + 157 pl. (Lippincott.) 42s.

"This is a practical book. It sticks to the facts. . . . The Van Eycks . . . and Roger van der Weyden were French-Flemish painters. . . . Their paintings, like the tapestries related to them, might be called French-Burgundian Gothic." These words, with which the first chapter opens, explain the scope and character of the book more aptly than a reviewer could hope to do, even at far greater length. To write the history of tapestry within the compass of a single volume is a very difficult task. Anyone undertaking it must be sure to get on the right track at the start, he must be proof against the allurements of mere glitter as he proceeds, and he must keep a sharp look-out for modern imitations pretty well all through.

Many of the illustrations are from tapestries in American collections. They show the inroads our cousins are making, and they help to locate a number of first-rate tapestries which have passed out of sight in recent years. Some are from well-known sources, such as the Berwick-Alba, the Knole Park and the Kann Collections, and the treasury of Toledo Cathedral. Others, particularly among the "primitives," need careful scrutiny before their claim to rank with such pieces can be admitted without reserve.

The problem of coloured reproductions of tapestries is always a troublesome one on account of their size and variety of colour. Mr. Hunter has followed the right course when he has shown portions only. The reader will share the regret he must feel that these reproductions could not be taken direct from the originals. The texture is lost in a painted copy. The book ends, as a "practical book" should, with some remarks on tapestry design and manufacture, and on the present state of the industry.

The printing is good and the illustrations are clear. The illustration stuck on the cover would have been better inside, where it would have had proper protection.

The Practical Book of Chinaware. By H. D. EBERLEIN AND R. W. RAMSDELL. 325 pp. + 116 pl. (Lippincott.) 42s.

Pottery and Porcelain. A Guide to Collectors. By FREDERICK LITCHFIELD. 464 pp. + 72 pl. (8 in col.). (Black.) 35s.

As books in the nature of art commentary become more and more specialized, as subjects that once were regarded as complete in themselves become divided and subdivided into independent studies, there is inevitably created a multitude of treatises, the object of which is to "report progress"—to borrow a phrase from the committee room. The post-war passion for analysis has inevitably provoked a corresponding reaction among the simplifiers and synthesists. We have now a large body of writers who make it their business to consult, with more or less intelligence and persistence, half a dozen authorities in different but related subjects, and to sum up for the benefit of those readers who are at once curious and busy.

The two books entered above are of this sort. Mr. Eberlein, joint author of the first, has already collaborated with other writers in composing semi-popular works on interior decoration, period furniture, and American arts and crafts; Mr. Litchfield, who is responsible for the second book, has written two books on furniture and one on spurious antiques, and has further performed the very useful work of editing Chaffers on marks and monograms.

Mr. Litchfield has his eye for most of the time on the ceramic ware of England, though he devotes a good deal of space also to the Continental wares. When he wanders further afield either geographically or through time, it is mainly with the object of enriching the interest of the collector of European pottery and porcelain, and so enabling him to see the objects in his collection in a truer perspective. As a book for such readers "Pottery and Porcelain" is admirable. The historical part is in every way adequate, and the notes on technique are sound and well arranged. The author has obviously great experience, and has no hesitation in placing what he has learned about values and prices and the hazards of the auction room at the disposal of the beginner. The illustrations are well done, and the line blocks of marks are clearly reproduced and simply arranged.

"The Practical Book of Chinaware" is even more ambitious. Its authors have gallantly attempted to cover the whole field and to avoid emphases either on one style or period or on another. At break-neck pace and in violent jerks we are taken from one centre of ceramic activity to another. One cannot but admire the energy of the producers, even if one has to admit that the experience of reading the book is a little like that of seeing one of those films that go so fast that natural movements

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appear to be unnatural. Yet to read through the book once is a valuable experience and a very interesting one of its kind. The chief defect, which is implicit in the whole scheme, is that no one subject is dealt with in sufficient detail to make the work of any considerable use for purposes of reference. What information is offered under Swiss, or Danish or Russian pottery is, even when accurate, so sketchy that it is of no great value to anyone but the merest tyro. The book is well produced, printed and illustrated. T. J. C.

Die Malerei des Barock in Rom. By HERMANN VOSS. 375 pp. + 375 pl. Berlin. (Propyläen-Verlag.)

This is a most useful and timely book. Its main value lies in its great mass of illustrations. These are so numerous that they really represent the period dealt with; they are not mere samples, but a genuine collection of the pictures produced in Rome during the period of the Baroque movement; they are in this respect like a miniature and highly-specialized Witt Library—with this addition, so proper to a book, that the reproductions are accompanied by an appropriate section of letterpress.

The text is divided into two sections, the first being a somewhat discursive account of the time and including the author's views about art history in general. The second portion of the letterpress, which follows the pictures themselves, consists of detailed accounts of each picture reproduced. This portion of the text and the sets of illustrations are divided into sections, as follows: Caravaggio and Naturalism; Annibale Carracci and the reorganization of monumental painting; the Roman Hochbarock and the Roman Spätbarock; the Roman Rococo and the Classical reaction.

The system and theory implied in this arrangement is sufficiently obvious, and it only remains to say that the notes are full, illuminating and accurate. The book itself is well though not particularly stylishly produced; it is business-like rather than elegant and ample rather than spectacular. The English reader will probably think it worth while to get rid, in so heavy a volume, of the light paper wrappers and to replace them by substantial boards.

A Catalogue of the Pictures, etc., at 18 Kensington Palace Gardens, London, Vol. II. Collected by Viscount and Viscountess Lee of Fareham and described by Tancred Borenius. xix + 112 pp. + 43 pl. (Privately printed.)

After an interval of only three years the second volume of Lord Lee's Catalogue has appeared to remind the world of art of the steady growth of the collection it records. It is a scholarly collection in the best sense of the word; the pleasure of the chase mingles agreeably with the fascination of study and research, and the problems and difficulties of exhibition are welcomed as a part, and a vital part of the game of acquisition. It is to be hoped that, whatever be its destination, the end of the collection is not yet. Even considerations of wall-space need not call a halt in a private gallery, where there is power to weed and determination to improve.

Perhaps the most spectacular stroke has been the acquisition of the great Botticelli *Trinity* over which the Japanese Professor Yukio Yashiro won his spurs, identifying this long-sought for altar-piece formerly belonging to the Church of the Convertite at Florence, with Lord Lee's panel.

The Trecento, represented in 1923 by Cimabue's *Madonna* alone, is now an important feature of the collection, and here some interesting problems still await complete solution. Such a picture, too, as the delightful Squarcionesque *Virgin and Child* clearly signed "Opus P. Petri," has hitherto baffled all research. Some day, no doubt, a companion will appear to brother this lonely waif of the Paduan Quattrocento and "Petro's" identity will be established. Of greater importance in the hierarchy of Italian painters ranks the fine portrait of a Venetian Senator by Tintoretto.

Nor have the Northern Schools been neglected in the recent additions. The lovely *Mother and Child* by Mabuse, probably the original of many versions, the intriguing *Woman weighing gold,* which has been traced, after much research, to the rare Dutch master, Jan Woutersz, and a *Coronation of the Virgin* attributed to Simon Marmion, are among the more striking acquisitions.

A very successful coloured frontispiece of the *Edward VI,* now firmly established as by Holbein's hand and a note on this charming panel by Dr. Ganz, form welcome addenda to the first volume, and progress in scholarship is attested by the republishing of the *Last Supper* there ascribed to G. da Santa Croce, as a work by V. Catena. R. W.

The Migration of Symbols. By DONALD A. MACKENZIE. 235 pp. + 16 pl. and 53 illustrations. (Kegan Paul). 12s. 6d.

Adoption of this title perhaps indicates the indebtedness of the author to the famous work of the late Count Goblet d'Alviella. To write comprehensively on the migration of symbols would occupy the energies of a life-time, and therefore Mr. Mackenzie has done wisely to attempt only a restricted survey when appealing to the general reader. He deals chiefly with the swastika, the spiral, and ear and tree symbols. Thus he covers some of the same ground as his predecessor, but he uses the opportunity to act as propagandist for the Diffusion School of which the noted anatomist Prof. Elliot Smith is the acknowledged leader.

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Less dogmatic and triumphant in discovery than Prof. Elliot Smith, nevertheless with like condescension he reproves the Evolutionists, especially Andrew Lang.

Even with the limitations chosen by Mr. Mackenzie, a popular book which takes the whole world into account must be largely a matter of generalization. Only thus may it be kept within manageable bounds. But generalization should be the outcome of carefully sifted evidence, and none but unquestionable and representative data should be cited in support of the argument. The author seems, however, to have picked out his object-lessons in somewhat haphazard fashion, merely because they appear superficially to confirm his thesis, often without studying the whole of which each is part. Confidence in his methods is shaken as early as the second page of the Foreword when he summarizes his disbelief in the " Art for Art's sake " theory, and clinches it with this statement: " Two short horizontal lines on the forehead of a Chinese tiger in jade were sufficient to indicate, to the ancient Chinese, that the animal was the divinity of the West. If that were not known, the lines in question would, no doubt, be referred to by some as 'ornamental.' " So far as I am aware, there is no reason to believe that two lines on a tiger's forehead anciently symbolized his connexion with the West. Perhaps Mr. Mackenzie had in mind the *three* horizontal lines combined with a vertical line to form the Chinese character meaning " king." During later centuries the Chinese have affected to recognize the forehead markings as thus disposed to signify the tiger's status as the king of beasts.

The book lacks cohesion and often fails to carry conviction; yet it serves as a useful guide to the tenets of the school to which the author belongs, and it contains a vast number of speculations and of references to cultural elements, all of which must interest every student of the subject. W. P. Y.

Flemish Drawings of the Seventeenth Century. By T. W. Muchall-Viebrook. **Drawings of the Early German Schools.** By K. T. Parker. **Florentine Drawings of the Quattrocento.** By H. S. Ede. **Drawings of the Early Flemish School.** By A. E. Popham. **Dutch Drawings of the Seventeenth Century.** By J. H. J. Mellaart. About 30 pp. + 70 pl. (Benn.) 18s. each.

These books are of some importance as offering typical samples, very well reproduced, of drawings of some of the great periods. Other volumes are announced dealing with North Italian Quattrocento drawings, etc. In each case the author selected knows his subject well, which is absolutely necessary where the aim is, as here, to summarize the studies of others, and perhaps to add a few original observations. Even without the preliminary letterpress, the object of which is to explain the period dealt with by reference to the outstanding figures therein and to account briefly for the development of draughtsmanship within that period, the books would have been valuable; for by some seventy examples, carefully chosen, it is quite possible to give a very fair idea even of the most significant movement in graphic art. The ultimate usefulness of the series will largely depend, however, on the extent of the scheme, and it is therefore to be hoped that the very enterprising publishers will not hesitate to delve deep into soil that as yet remains nearly virgin. Their selection of authors gives promise that this will be done. R. R. T.

Barock-Bozzetti. By A. E. Brinckmann. I—Italienische Bildhauer, 163 pp. ill. + 72 pl.; II—Italienische Bildhauer, 127 pp. ill. + 60 pl.; III—Niederländische und Französische Bildhauer,, 145 pp. ill. + 78 pl.; IV—Deutsche Bildhauer, 170 pp. ill. + 85 pl. Frankfurt. (Frankfurter Verlags-Anstalt.)

One can readily believe the author of these four volumes when he says in the introduction that " the collection, comparison and selection of the material has occupied much time and attention." So enthusiastic a writer on baroque sculpture as Dr. Brinckmann will, however, probably feel himself repaid by the debt of gratitude which he will receive from all students of the period. While it is comparatively easy to obtain reproductions of the more important sculpture in most of the greater collections, it is not so easy to get photographs of the smaller works such as many of the sketch models illustrated in these volumes, and of objects in private collections it is frequently impossible to get any reproductions at all. The value of Dr. Brinckmann's work will increase as time goes on, and more of the models can be associated with finished productions; in most cases where this can be done already he gives small figures showing the ultimate development of the original conception.

Each volume contains from sixty to eighty excellent collotype plates, as well as the figures in the text. The first two volumes deal with Italian, the third with French and Flemish, and the fourth with German work. The first volume contains a selection of the long series of magnificent models produced by Michael Angelo and his immediate followers, including the wonderful wax study for one of the slaves on the monument of Julius II and the study for a projected group of Hercules and Cacus, both in the Victoria and Albert Museum. Dr. Brinckmann associates another fine sketch in terra-cotta, in the same museum (pl. 19, vol. I) with Vincenzo de' Rossi, but it seems far more probable, as suggested by Mr. Maclagan, that it is by Vincenzo Danti, one of whose models

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(illustrated on pl. 22) shows a very similar treatment of the forms. A number of models by Giovanni Bologna, especially the brilliant studies of River Gods, in the Victoria and Albert Museum and at Florence, exhibit a phase of this sculptor's work far more attractive than his frequently rather tedious finished productions. Another group of models of great interest are those made by Bernini. In connexion with the terra-cotta sketch of the Baptism of Christ ascribed to Antonio Raggi, illustrated on plate 44, vol. II, the marble altar-piece in the church of San Giovanni at Malta is considerably closer in composition than the altar-piece of San Giovanni dei Fiorentini in Rome illustrated by Dr. Brinckmann, and in this relation the recent ascription of this terra-cotta to the Maltese sculptor, Melchiore Caffa, is of interest (see L. Ozzola in *Dedalo*, July, 1926, pp. 131 ff.).

But perhaps of even greater interest are the less known sketches by Flemish and German sculptors. Among the former is Jean Baptiste Xavery, who is now interestingly represented in the Victoria and Albert Museum. A peculiarity of the German models is that they are frequently in wood, one particularly brilliant sketch by Franz Ignaz Günther (pl. 37, vol. IV) being extraordinarily modern in style. The sensuous beauty of Donner and his school is well shown in the lovely nude figure of a river goddess (pl. 14, vol. IV) and in the group of Lot and his daughters (pl. 13), which Dr. Brinckmann ascribes to Donner himself in his later years.

These handsome volumes form such a really valuable and permanent contribution to the history of sculpture that it seems a pity that more trouble has not been taken to ensure that the English translation, which is given in parallel columns with the original German, was at least intelligible; many of the sentences convey nothing whatever to an English reader, and one is obliged to turn to the German to ascertain the writer's meaning. M. H. L.

Isabella Stewart Gardner and Fenway Court. By Morris Carter. 255 pp. + 27 pl. (Heinemann.) 25s.

This biography of Mrs. Jack Gardner, by the Curator of the Museum which she created and bequeathed to Boston, hardly comes within the province of The Burlington Magazine. It is not a history of the collection, nor even of Mrs. Gardner *qua* collector. The general reader will find many unknown names, and letters from Mrs. Gardner which are not thrilling in matter or style. Yet the book's simplicity, its unconscious local colour, together with the frankness of the author, give it the attraction which we feel from an old chronicle. It has the air of a story told for its own sake, rather than for the author to exhibit his ability or propagate his views to the world.

Evidently it was not merely a chance association with Mr. Berenson or the glamour of the Palazzo Barbaro, of which she was the tenant, that made Mrs. Gardner a collector of Italian Renaissance art. There was much of the Renaissance in her religion, which would have been Roman Catholic, had she not been born in Boston in the nineteenth century, and in her direct and energetic temperament. With what practical logic she gained her ends is illustrated by the story of her music-room at Fenway Court. No one must see it before it had been opened with a formal concert. Yet, before such a concert could be given, the acoustic properties of the room must be tested, lest it prove a failure. The simple solution was a previous concert given to an infant school—for the blind. The effect of a crowded auditorium was tested without anyone seeing the hall. The enormous building with its comprehensive collection must have involved prodigious energy. Yet Mrs. Gardner was almost an invalid and not exceptionally rich. The audacity of her conceptions and behaviour did not come from a lack of restraint, for she had self-control enough to attend a luncheon party with a broken leg. In these days of specialism when the "artistic" are largely recruited from the physically unfit and the athletic do not notice a picture on a wall, her combined appreciation of painting and football make her still more a figure from the Renaissance. She would discuss sport vigorously until the day of her death.

The first among American collectors, she was not without creative sense. Fenway Court, created in a single breath, is the achievement of an extraordinary power to visualize results. Mrs. Gardner desired a Venetian Palace in Boston, a place of biting winds and snow. It was her brilliant idea to turn it—so to speak—inside out, so that one passes through a suitably bleak exterior into a cloister, above which the balconies of the Ca d'Oro overhang a courtyard gay with exotic flowers. P. H.

The Gateways of Salisbury Cathedral Close. By Hesketh Hubbard with foreword by Reginald H. Green. 8 pp. + 5 pl. (Forest Press.)

This publication is in the form of a portfolio containing five large colour prints, and these are accompanied by a reproduction of an essay by Mr. Reginald H. Green, lettered by a skilful pen. The foreword and the explanatory notes by the author are both written in Ruskinian English, into which the queerness of an Oriental translation has unaccountably crept. In short, the production as a whole is over precious, this remark applying specially to the plates, the designs of which are not dis-

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tinguished and the colouring of which is commonplace and a little gaudy. Still, especially in view of the lettering, one has the vague impression that the compiler has a more or less well-developed taste, if little power of creation. If there had been fifty or even fifteen plates instead of five, and if they had been mounted and embalmed with less pretentiousness, the effect would have been both more immediate and subtler. R. R. T.

Museo de la Ciudadela. Catálogo de la Sección de Arte Románico. By Joaquin Folch y Torres. 143 pp. + 2 pl. Barcelona. (Junta de Museos de Barcelona.)

The Museo de la Ciudadela appears to be a union of the two museums established in Barcelona by Don Francisco Martorell y Peña; a gentleman who not only founded museums for archæology and natural history, but also left a considerable sum of money to the city for the establishment of prizes for subjects coming within the range of those departments of learning. This little book is an admirably got up catalogue of the Romanesque department of the archæological side of the museum. The catalogue contains descriptions of between eighty and ninety objects of an ecclesiastical character, most of them of considerable interest, including as they do reconstructed altars, altar furniture, sculpture, mural paintings, and remnants of textiles. The catalogue proper is preceded by an introduction dealing with Romanesque art in Catalonia; and both introduction and catalogue are profusely illustrated. The two plates are coloured: one of them, the frontispiece, giving a " reconstruction " of the wall painting of the celebrated basilica of Ripoll, and the other a reproduction of the apse of the church of San Miguel de Anguslastres, in the valley of Andorra, which was decorated with early twelfth-century paintings now in the museum. This catalogue will be appreciated by all who are interested in Catalonian art. E. B.

ART IN AMERICA—Growth of the Museums

[After many requests from readers, we have arranged to publish here each month a review of the museum life, the movement of works of art, etc., in the United States. It has seemed most useful for the first month or two, to publish notes of a general rather than of a topical character. We are glad to be able to say that Mrs. W. H. Siple, herself a museum official, has arranged to represent us in America, and our readers may rest assured that our contributor, being closely in touch with the situation on the other side of the Atlantic, will be able to supply us with an abundance of accurate information of the kind desired.—Editor.]

News of large gifts to public galleries in America is being published daily. It is not until one glances back over the records of the past few months that one realizes that gifts to museums of art alone have reached approximately eighty-million dollars (over sixteen million, sterling) in the past year. This does not include private collections received, or support derived from taxation. It does include the bequest of the late Frank Munsey to the Metropolitan Museum in New York, though, according to the conditions of the will, this sum—variously estimated at from twenty-five to forty million dollars—is not immediately available. When we add to this the generous gifts of Mrs. Harkness and others, the Metropolitan's share amounts to about one half of the amazing total. The estate of the late Edward D. Libby brings some twenty millions to the Toledo Museum; Kansas City is to have eight or ten millions from the estate of Col. W. R. Nelson; and the Newark Museum is to receive approximately two millions from the estate of Dr. J. Ackermann Coles. Smaller amounts of about five hundred thousand each have been given to the Hispanic Society in New York, the Art Institute of Chicago, a new museum in Columbus, Ohio, and elsewhere. The list is a long one.

It naturally follows that our museums are expanding as never before. Possibly that expansion is directed too much along the lines of imposing architecture, open courts, and terraced gardens. One frequently hears the criticism that many of our large museum plants are built around collections which are relatively unimportant, and that the better policy is to focus all attention on acquisitions, as is being done at Worcester. But the rapidly developing museum at Cleveland bears testimony to the fact that an adequate museum building lends dignity to the cause of art in a community and is a strong force towards the creation of an interested public. There is also the argument that as many of the most important works coming to this country are finding their way into private collections, and as these collections will probably, in a generation or so, pass into public ownership, they are likely to go to those galleries which can house them adequately.

In the near future large museums comparable to the one in Boston are to be opened in Philadelphia and Detroit. Wings containing many galleries have been added to the museums in Brooklyn and Chicago, and Wing K, containing Classical Art, has been opened at the Metropolitan. The Eliza D. Radeke Museum in Providence has been greatly enlarged, and the Museum of Fine Arts in Boston is constructing a new wing of period rooms in which western arts will be shown. A score of smaller museums are springing up in the West and South. In America, art collecting follows on the heels of financial development, and the South is now beginning to play a part in American industry which it has not played since the Civil War.

It is significant that most of the new wings which are being added to our museums are devoted to " Americana "—early Colonial and Georgian architecture, furniture, silver and other practical arts. The Art Institute of Chicago, the Metropolitan, and the Boston Museum have acquired fine old houses in order to incorporate them in their American sections. Providence became a pioneer in the

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exhibition of early American decorative arts when it installed the Pendleton collection in a house reproducing the late eighteenth century type, and now the Pennsylvania Museum has gone a step further and has restored to its former grandeur Mount Pleasant, a fine old house of the dignified style built in Philadelphia about 1760.

Fortunately, the interest in the decorative arts is not confined to those of America. The new wings contain many rooms devoted to European interiors, in which are displayed furniture, textiles, ironwork and other accessories of the period. Possibly because of greater resources, possibly because of the need for wall-hangings in furnishing these early rooms, our museums have been acquiring some very fine tapestries in the past few months. Heretofore, though they have received important gifts and loans of tapestries from time to time, they have usually felt that they could not compete in the market with the private collector, who, because of the decorative value of these hangings, was willing to pay almost any price for them. Among the most interesting tapestries acquired recently is a group of eight fifteenth century examples bought by the Boston Museum. These will not be exhibited until the opening of the new wing. I saw them a short time ago through the courtesy of Miss Gertrude Townsend, who is doing some interesting work in connexion with them. One envies the museum its good fortune in acquiring a group so fine in quality of design, so gracious in line, so exquisitely balanced in tones of cool blue-green and rich vermilion, and, withal, so charming in subject matter. The Penelope detail is a thing long to be remembered. Moreover, their history is known from the time they were made for the Cardinal, Ferry de Clugny, Bishop of Tournai, through successive generations of ownership in the Clugny family. As one of the pieces bears the coat-of-arms of the Bishop, surmounted by a cardinal's hat, the tapestries could not have been made previous to 1480, the year in which Ferry de Clugny was made Cardinal, or subsequent to 1483, the year in which he died.

An important fragment, similar to these and of about the same date, has been given to the Pennsylvania Museum by Sir Joseph Duveen. Its subject is engaging. Knights in armour are stationed in the Gothic towers and in the foreground heavily laden galleys cut the pattern of waves. Though the pictorial representation is, of course, far more advanced than in the so-called Bayeux Tapestry, both the subject matter and the naïve spirit of this panel are reminiscent of that early narrative in cloth.

Foremost among recent purchases at the Pennsylvania Museum is another tapestry, a "Deposition from the Cross," made in Brussels about 1500. It is superb. Without doubt it is the work of some well-known Flemish designer, but as yet no definite attribution can be made. The tapestry stands on its own merits, however, unattributed, as one of the finest examples of its period to be seen in our public galleries. It is pictorial, to the same extent that Benozzo Gozzoli's frescoes in the Riccardi are pictorial, and, like them, has all the beauty of surface pattern required of a mural panel, whether it be painted or woven.

These and other important acquisitions are signs of the times. So, too, is the rapid development of the Fine Arts departments of our colleges and universities. Notable among these, both in the matter of class enrolments, quality of scholarship, and increased museum facilities, are Harvard, Yale, Princeton, and the University of Pennsylvania. Harvard has a fund of two million dollars for the construction and endowment of the new Fogg Museum. This building, which is in the early American style in keeping with the old buildings in the "Yard," now nears completion and will be opened in the spring. In it will be installed, among other things, the important group of Italian paintings, and Romanesque sculpture, a large collection of prints and drawings, and many examples of Oriental art not previously exhibited. Yale has received a million dollars from two anonymous donors and is extending its exhibition galleries in a large new building of the modified Gothic style. It will contain the Jarves Collection of Italian primitives and a group of paintings by John Trumbull which are of great historical interest. In May the University Museum, Philadelphia, opened the Coxe Memorial Wing in which its collection of Egyptian art is well installed, as are also the objects from Palestine, and Arabia, and those objects excavated at Ur of the Chaldees by the Joint Expedition of the University and the British Museum.

Such, in part, is the chronicle of the growth of public interest in art in America in the past few months. While this development is taking place, while the Art Institute of Chicago leaps the tracks of the Illinois Central Railroad, by means of a gallery bridge, to reach the Hutchinson wing, and the Yale School of Fine Arts constructs an arch over High Street, or plans to do so, to meet its new museum, while the Metropolitan is opening its new branch, the Barnard Cloisters, and installing twenty-nine new galleries, the record of private collecting probably far outdistances that of public museums.

ELLA S. SIPLE

LETTER

"TWO GUARDI DRAWINGS IN DRESDEN."

SIR,—In the July number of your magazine Mrs. Fröhlich-Bume published two drawings by Francesco Guardi. The author of this article recognizes quite correctly that these drawings are not original compositions by Guardi but reproductions of compositions of older Venetian masters, and attributes the original of one to Canaletto. I should like to add to Mrs. Fröhlich-Bume's identification that the original of the second drawing was a lost piece by Antonio Pellegrini, a variation of which is now in the possession of the Gallery of Budapest.

Yours faithfully,

GEORGE GOMBOSI

Budapest, 24 IX, 1926.

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for Connoisseurs

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CONTENTS

EDITORIAL: *SIGNS OF THE TIMES*
A SILK FABRIC WOVEN AT BAGHDAD—I—BY A. F. KENDRICK—II—BY R. GUEST
ROBERT CAMPIN OR ROGIER VAN DER WEYDEN?—SOME PORTRAITS PAINTED BETWEEN 1432 AND 1444—BY G. HULIN DE LOO
AN EARLY CHINESE PAINTED VASE—BY H. F. E. VISSER
AUSTRIAN GOTHIC ART AT VIENNA—BY GEORGE J. FURLONG
CRESSENT FURNITURE IN THE MUNICH RESIDENZ—BY ADOLF FEULNER
EARLY DERBY PORCELAIN—BY W. B. HONEY, BERNARD RACKHAM AND HERBERT READ
MANET AS PORTRAIT PAINTER—BY PAUL JAMOT
SOME DRAWINGS BY CANALETTO—BY DETLEV BARON VON HADELN
SHORTER NOTICES: THE HON. F. LEVERTON HARRIS (H.T.); IMPERIAL GALLERY OF ART; *THE ADORATION OF THE LAMB;* ETC.
THE LITERATURE OF ART SEASONABLE BOOKS
ART IN AMERICA (ELLA S. SIPLE)
LETTERS: "A THIRTEENTH CENTURY PAINTER OF WESTMINSTER" (W. G. CONSTABLE AND J. G. NOPPEN)

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CONTENTS

	PAGE
Editorial : *Signs of the Times*	261
A Silk Fabric woven at Baghdad. I. By A. F. Kendrick. II. By R. Guest	261
Robert Campin or Rogier van der Weyden? Some Portraits painted between 1432 and 1444. By G. Hulin de Loo	268
An early Chinese painted Vase. By H. F. E. Visser	274
Austrian Gothic Art at Vienna. By George J. Furlong	280
Cressent Furniture in the Munich Residenz. By Adolf Feulner	286
Early Derby Porcelain. By W. B. Honey, Bernard Rackham and Herbert Read	292
Manet as Portrait Painter. By Paul Jamot.	302
Some Drawings by Canaletto. By Detlev Baron von Hadeln	310
Shorter Notices: The Hon. F. Leverton Harris (H.T.); Imperial Gallery of Art; *The Adoration of the Lamb*; The Repair of Pictures; New Art Gallery at Greenock; The Nineteen City Churches	315
The Literature of Art	316
Seasonable Books	321
Art in America (Ella S. Siple)	323
Letters: "A Thirteenth Century Painter of Westminster" (W. G. Constable and J. G. Noppen)	323

LIST OF PLATES

	PAGE
Editorial: *Signs of the Times. I—In a Shoreham Garden,* by Samuel Palmer. Water-colour, 28 cm. by 22.2 cm. (Acquired by the Victoria and Albert Museum from Mr. A. H. Palmer)	260
II—[A] *The Garden Door,* by W. B. E. Ranken. [B] *Portrait of W. A. Hutchison, Esq.,* by H. J. Gunn (Royal Society of Portrait Painters)	263
A Silk Fabric woven at Baghdad. Silk fabric, mediæval, with inscription showing it to have been woven in Baghdad. 26 cm. by 25 cm. (Colegiata of San Isidoro, Léon)	266
Robert Campin or Rogier van der Weyden? I—*Portrait of a Man in Prayer,* by Rogier van der Weyden. Panel, 30.5 cm. by 21.6 cm. (Messrs. P. D. Colnaghi and Co.)	269
II—[A] *Portrait of a Man,* by Robert Campin. In reverse. Panel. (National Gallery). [B] *Nicodemus,* by Rogier van der Weyden. Detail from *The Descent from the Cross* (Escorial)	272
An early Chinese Painted Vase. I—Painted vase; pre-T'ang. Height, 45 cm. Two views (Mr. G. J. van der Broek, The Hague)	275
II—Painted frieze on the vase shown on Plate I	278
Austrian Gothic Art in Vienna. I—[A] *Crucifixion;* Austrian, *c.* 1430. Panel, 46 cm. by 80 cm. (Landesmuseum Johanneum, Graz.) [B] *Coronation of the Virgin.* Panel, 74.5 cm. by 40 cm. (Stiftmuseum, Klosterneuberg.) [C] *Coronation of the Virgin.* Panel, 1.42 m. by 1.09 m. (Duke of Urach, Castle Liechtenstein, Würtemberg.) [D] *The Founding of Klosterneuberg; Setting out for the Chase,* by Rueland Fruhauf the Younger. Panel, 76 cm. by 39 cm. (Augustiner Chorherrenstift, Klosterneuberg)	281
II—[A] *The Coronation of the Virgin.* Panel, 2.02 m. by 1.61 m. (Redemptorist Cloister, Vienna.) [B] *Portrait of a Man,* by Rueland Fruhauf the Elder. Panel, 25 cm. by 18.3 cm. (Dr. Albert Figdor, Vienna.) [C] *The Adoration of the Magi.* Panel, 74.5 cm. by 40 cm. (Stiftmuseum, Klosterneuberg.) [D] *Christ in the Garden of Gethsemane,* by the Master of the Uttenheimer Altar. Panel, 96.5 cm. by 93.2 cm. (Count Wilczek, Burg Kreuzenstein)	284

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PAGE

Cressent Furniture in the Munich Residenz. I—[A] Table in bois de Violette. [B, C, D] Commodes in bois de Violette . 287

II—[A] Clock fitted into pedestal. [B] Corner cupboard. [C] Clock mounted on volutes and dragon ornament . . . 290

Early Derby Porcelain. I—Derby porcelain figure marked WD-CO; about 1760. (Mr. Wallace Elliot) 293

II—[A] Mark on the figure on Plate I. [B, C] Cream Jug; height 8.9 cm. Dated 1750. (Mr. Egerton Leigh). [D, E] Figures of a map seller and of a man holding a cock; about 1765. (Victoria and Albert Museum.) [F, G] Pair of figures of goats; about 1755. (Schreiber Collection, Victoria and Albert Museum) 297

III—[A] Lady with a basket of fruit; about 1755. [B] Diana; about 1760. [C] Lady with a lute, about 1760. [D] Chinaman and boy; about 1755. [E] Youth dancing; about 1755. (Victoria and Albert Museum.) [F] Plain white figures; about 1755. (Mr. Herbert Allen) . . . 300

PAGE

Manet as Portrait Painter. I—*Portrait of Emile Zola,* by Edouard Manet. Canvas. (Louvre) 303

II—[A] *La Femme au Perroquet,* by Manet. (Metropolitan Museum, New York). [B] *Portrait of Mme. Maître,* by Renoir. Canvas, 1.30 m. by 0.83 m. . . . 306

Some Drawings by Canaletto. I—[A] *The Piazzetta,* by Canaletto. (Kupferstich Kabinett, Darmstadt.) [B] *The Doge's Palace and the Riva degli Schiavone,* by Canaletto. (Kupferstich Kabinett, Darmstadt.) [C] *Sketch,* by Canaletto. (Mr. A. G. B. Russell, Lancaster Herald.) [D] *View of the Rialto,* by Canaletto. Pen. (Ashmolean Museum, Oxford) . . . 311

II—[A] *The Piazzetta,* by Canaletto. (Prof. W. Bateson.) [B] *Part of the Panorama of the Lido,* by Canaletto. (Mr. Charles Loeser.) [C] *Piazza di San Basso, Venice,* by Canaletto. (Kupferstich Kabinett, Berlin) 314

III—[A, B] Figure studies by Canaletto. Pen and bistre; 30.5 cm. by 17.8 cm. (Sir Robert Witt) 317

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EDITORIAL: *Signs of the Times*

THE past year has witnessed a certain slackening of speed in the inevitably gradual and irregular development of modern art. In Paris the exhibitions have grown every month less exciting. It would seem that the apparently vigorous movement that followed the downcrash and bankruptcy of Cubism has thinned down to a sluggish trickle. Those who were wont to go to exhibitions like the Autumn Salon, expecting at least two or three thrills, are, this year, passing through the huge emporium with a yawn. There is a note of apology in the comment of the day. Some blight has attacked the imagination of the most significant community of artists in the world.

The causes of these involuntary halts by the way are almost always untraceable, but the consequences of such a situation in Paris are nowadays, for good or for bad, reflected after an interval, in London. That being so, it is gratifying to be able to record towards the close of the present year, that there is no sign of falling off in quality yet to be discerned in the London exhibition rooms. On the contrary a sounder and more painter-like sort of picture has undoubtedly been tolerated, even encouraged, sometimes in unexpected quarters. "A certain liveliness" has existed in several of the great official exhibitions. Thus, among the hundreds of "silly clever" pictures, now on view in the Royal Society of Portrait Painters exhibition, at Burlington House, there are a few portraits worthy of the interest of the most serious student of the times. We have not, for a long time, seen as good pictures within the Royal Academy as those by Messrs. W. B. E. Ranken and H. J. Gunn [Plate II A and B].

This clearing of the London air has been accompanied by a renewal of interest in the history of English Art. Much steady, quiet research work is being made into the art of early England, as those of our readers know who have read the article we published last October, by the late Mr. H. P. Mitchell, whom one loves to remember. Much has also been done (at least a good beginning has been made) to turn over some more recent and badly overlooked pages of our art history. If a Nobel prize were available to art historians, it might well have gone to Col. M. H. Grant for his "Old English Landscape Painters." One result of the work he and others have done is the redistribution of emphases. We can the better afford to smile at the passage over the Atlantic of certain alleged masterpieces of English portrait painting, if we remember that our mines are not so empty as we ourselves expected.

It may be that the older generation of students have known many of those inconspicuously recorded English landscapists; it may be that a certain number did realize before the publication of Mr. Laurence Binyon's "The Followers of William Blake," and before the present beautiful exhibition at South Kensington, that Samuel Palmer was so significant a designer, so sensitive a colourist and so persuasive a personality: but these facts had somehow slipped back into some limbous region of the younger memory lying between clear recollection and oblivion.

That Samuel Palmer at his best was very good indeed, cannot be denied by those who have seen him at the Victoria and Albert Museum. Our frontispiece may be sufficiently close to the original to suggest the same to those who cannot do so. Exploration among the cobwebbed archives of the past and a freshening of faith in the present, and consequently in the future, are undoubtedly giving heart to those who have not yet lost faith in our native art. It is important to insist that a start only has been made. But that start is all important. Much, happily for us who love the subject, remains to do; and, as far as we can interpret the signs of the times, we were never better equipped to undertake a great adventure than we are to-day.

A SILK FABRIC WOVEN AT BAGHDAD

I. BY A. F. KENDRICK

THE present outward aspect of Baghdad is said to be that of a modern city, with little to evoke the mingled images of legend and history associated with Hârûn er Rashîd and the Arabian Nights. Nevertheless for several centuries it was the chief of oriental cities, steeped in traditions of luxury and splendour.

The transference, shortly after the middle of the eighth century, of the seat of the Khalifate from Damascus to Baghdad, was an event of great significance for the development of early Muhammadan art, for a fresh orientation was thus given to it at a time when it was still plastic and immature. The new city lay on the ancient caravan route between Central Asia and the Mediterranean, and it was traversed

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by a navigable river used by the merchants to transport their wares to the Indian Ocean. The Khalifate was thus brought into the fuller life of the Eastern world; the art and culture of the Abbasid court bore evidence of the magnitude of their debt to Persia.

In the Middle Ages the textiles of Baghdad were in much repute, but all positive clues to their identification were subsequently lost. Rabbi Benjamin of Tudela, who saw the city in the third quarter of the twelfth century, relates how the indolent khalif used to put a corner of his garment out of the window to be kissed by pilgrims, but did not make himself seen. Unfortunately this Hebrew traveller left no record of the pattern of the garment, which presumably was the work of the weaving establishments attached to the khalif's court.

A century later Marco Polo judged Baghdad to be the noblest and most extensive city to be found in that part of the world. This was only a few years after its spoliation by Hulagu the Mongol, when it was decreed that part of the tribute levied on the city was to be paid in textiles. Marco speaks of its silk stuffs and gold brocades, such as nasich and nac and cramoisy, and many another beautiful tissue richly wrought with figures of beasts and birds.[1] These stuffs were well known to the western world in the Middle Ages. From the name by which the city was known in Italy, Baldacco, the costly fabrics brought thence were called "baldacchino," a word which gradually came into indiscriminate use for rich brocades, and was ultimately transferred to the canopies and cloths of estate for which such fabrics were used. In England, the weavings of "Baldak" had the name of baudekin or baldachin. According to Matthew Paris, Henry III wore a robe *de preciosissimo Baldekino* at an investiture in Westminster Abbey in the year 1247. During the same century the patterns of these *baudekyni* are described in the inventories of St. Paul's Cathedral. They have roundels with griffins' heads and diminutive lions, double-headed birds with wings displayed, or griffins and elephants; some have figure-subjects—men on horseback, archers, or Samson the strong.[2] But the description of a chasuble of baudekyn *de opere saracenico* seems to imply some laxity in the geographical sense, and altogether these records serve rather to demonstrate the variety, richness and fame of the stuffs of Baghdad than to afford the means of discriminating between them and other costly fabrics of the time. Moreover, none of the actual specimens thus referred to are known to exist at the present day, though the descriptions would serve for many of our mediæval stuffs.[3]

None of the inscriptions upon Oriental fabrics hitherto deciphered have indicated that the stuff was woven at Baghdad. Dr. Ernst Kühnel has had the good fortune to find a textile-fragment with the name Hârûn, which (as he points out) can only refer to Hârûn er Rashîd, the most famous of the khalifs of Baghdad.[4] But the ornamentation is confused, and poor at the best, and since it was woven only a few years after the foundation of the city, and was found in a burial-ground in Egypt, we should not be warranted in ascribing it to the weavers of Baghdad.

Mr. Rhuvon Guest has made a substantial contribution to the history of textiles by deciphering the inscription upon the remarkably fine silk fabric here illustrated [PLATE].[5] The stuff is kept among the relics and treasures in the Colegiata de San Isidoro at Leon, in Spain, the burial-place of the early kings of Leon. It is the only existing mediæval textile which can be conclusively shown to have been woven at Baghdad, and the decipherment of the inscription has considerable significance for the history of early Muhammadan art. The illustration shows that the main part of one roundel and portion of another are preserved. The complete circles would measure about thirteen inches across. If placed in due relation to one another the segments would leave a blank space about $2\frac{1}{2}$ or 3 inches in depth just below the horizontal axial line. In consequence of this hiatus it is not actually certain that the subject in the two roundels was the same, though there is much to favour the view that it was. On this assumption the legs of the elephant would take up the intervening space. The design thus becomes rather a crowded one. The elephant in the middle is attacked by a lion (or tiger?) above; there is a bird at the top, another below to the left, and at the bottom a griffin and a little running animal. The radiating pattern in the spaces intervening between the circles is made up of motives reversed in the horizontal and vertical directions, and it will be noticed that it can be completely restored from what still remains. The whole design belongs to a type which will be recognized at once by students of the earlier Muhammadan art, though the crowding of so many as eight animals, together with four birds and a central tree,

[1] Ed. Yale, 1903, book I., ch. 6. The terms were not applicable to Baghdad stuffs alone.

[2] The first two in inventory of A.D. 1245 (*Archæologia, L.*, p. 439); the others, A.D. 1295. There are many more.

[3] "Palla . . . cum quibusdam literis et elephantis et quadam avi in superiori parte" in the Inventory of Exeter Cathedral, might be compared with the Baghdad silk here reproduced. (See D. Rock, "Textile Fabrics," London, 1870, p. lx.).

[4] "Der Islam," XIV., p. 85.

[5] The photograph has been kindly supplied by the editor of "La Cronica de Leon."

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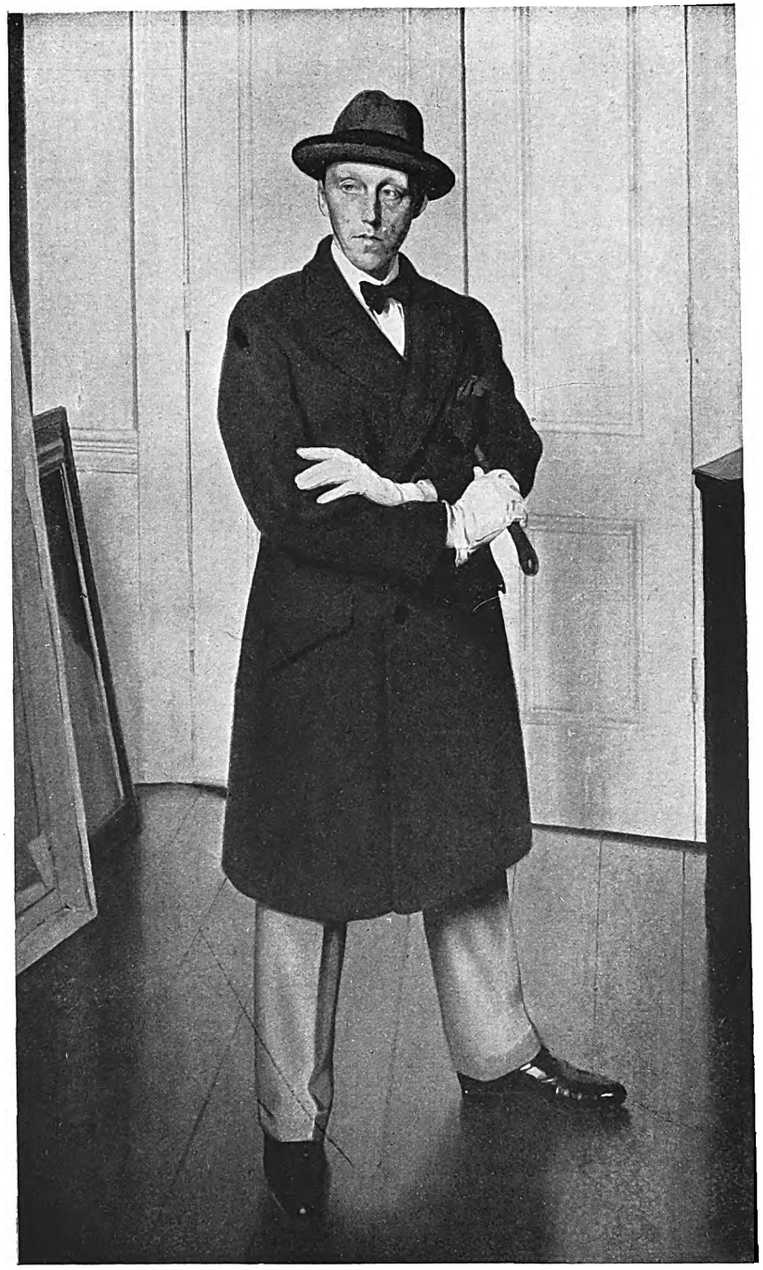
A—The Garden Door, by W. B. E. Ranken. (Royal Society of Portrait Painters)



B—Portrait of W. A. Hutchison, Esq., by H. J. Gunn. (Royal Society of Portrait Painters)

Plate II. Editorial: *Signs of the Times*

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Silk fabric, mediæval, with inscription showing it to have been woven in Baghdad. 26 cm. by 25 cm. (Colegiata de San Isodoro, Léon)

A Silk Fabric woven at Baghdad

within each circle is unusual. Most of the Western adaptations of such patterns are simpler, with fewer motives.

The elephant is not often represented on mediæval textiles, but a few stuffs in which it has a conspicuous place are well known. As a motive in the art of Western Asia it may be presumed to have been introduced from India. It is represented on the Sassanian rock-cut reliefs at Tak-i-bostan, near Kirmanshah, in the scene where Chosroes II (590-628 A.D.) is hunting deer.[6]

The Persian silk fabric found in the little church of St. Josse-sur-Mer (Pas-de-Calais), in 1920, and now in the Louvre, has a design of elephants and camels, both delineated with some appreciation of their natural attributes.[7] The Arabic inscription on that stuff indicates an origin in Khurâsân about the year 960 A.D.

The elephant on the silk stuff here reproduced [PLATE] seems rather grotesque, like the others, but the notion of unwieldy bulk, its most obvious attribute, is realized to some extent. Nevertheless it must be owned that the first stages in the deliberate conventionalization of natural forms to serve decorative ends are here obvious.

When we come to derivatives further West, such as the elephant on the silk wrapping in the shrine of Charlemagne at Aachen, and that on the stuff from a church in the Pyrenees, this great animal is endowed with the claws of a beast of prey, and there is a fundamental misconception of its character and outward form. The stuff at Leon, which measures m. 0.26 by m. 0.25, has a black ground. The inscriptions are in white on a red ground. The animals and birds are in red, yellow, white and black.

[6] F. Sarre and E. Herzfeld, "Iranische Felsreliefs," Berlin, 1910. An elephant was included among the gifts sent to Chosroes' court by an Indian prince in A.D. 625. (E. Herzfeld, "Am Tor von Asien," Berlin, 1920, p. 102). A Sassanian silver vessel in the Hermitage Museum at Petrograd shows an elephant (Smirnow, No. 118, Plate 68).

[7] C. Enlart, "Les monuments Piot," XXIV., 1921; G. Migeon in "Syria," III., 1922, p. 41; L'Illustration, 26 March, 1921, p. 91.

II. BY R. GUEST

The inscription bordering the upper circles is, "Blessing from God and prosperity . . . ." That on the lower is, ". . . to its owner: Abû Nasr. Made in Baghdad." As the former is the beginning of an inscription, and the latter an ending, it is quite likely that both form part of a single inscription running round a circle, of which a section in the centre has not been preserved.

The ornamental inscriptions in Arabic lettering found on objects of personal use generally consist of good wishes for the possessor of the article inscribed. The upper inscription represents a form of words in common use from the earliest Arab times. The words "to the owner" in the lower inscription point to the stuff's not having been made specially for a particular person. Grammatically, Abû Nasr cannot be the name of the owner. It may possibly be that of the weaver. The name, or rather nickname, is a common one, and has no significance.

The inscription is in Kufic of a simple kind, with but little floriation. The lettering is less stiff and angular than in some examples of early Kufic, and the slight tendency towards the cursive style may justify rather a late date for the stuff—say twelfth century—but not much reliance can be placed on this sort of indication. The inscription may date from the eleventh century, possibly even earlier.

It rarely happens that early stuffs are inscribed with the name of the place where they were made. The stuffs marked with the names of Fâtimid and Abbasid khalifs may reasonably be supposed to have been woven in their dominions, but this would be only an indefinite guide to the places of their manufacture.

In Maqrîzî's Khitat (1,181) a writer of the third-ninth century mentions a robe belonging to Harûn er Rashîd which had been woven in Egypt, and was inscribed to the effect that it was made in Tûna, a place in the district of Tinnîs, and according to the same book (1,177) a special material was woven at Tinnîs, and nowhere else, for the khalifs—the Abbasids in their day, as well as the Fâtimids in theirs, probably being meant.

As regards the manufacture of silks at Baghdad, Mukaddasî (Bib. g. Ar. 3, 128) speaks of various kinds of silks there (i.e., made there). Hamdânî (Bib. g. Ar. 5,252) says that white Marwî stuffs were special to Baghdad. The Marwî fabrics are referred to also by Sam'ânî (523 B.) as noted in Iraq, but he ascribes them to Kûfa. On the other hand Dozy (Suppl. 2, 585 rt. ½ col.), who shows that they were of silk or cotton, derives them from further East. The name seems to be connected with Marw (Merv), so that the original fabrics may have come from that place. As Le Strange points out, Idrîsî (197) mentions that 'Attâbî fabrics were woven at Almeria, in Spain, and these stuffs appear to have been originally made at Baghdad.

According to Ya'qûbî, a contemporary writer, Baghdad in the third-ninth century was an emporium for the whole world; merchandise from every quarter was imported there. There must have been a corresponding outflow, though evidence for its existence is not easy to collect from books.

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ROBERT CAMPIN OR ROGIER VAN DER WEYDEN ?

SOME PORTRAITS PAINTED BETWEEN 1432 AND 1444

BY G. HULIN DE LOO

ONE of the greatest difficulties with which the art historian has to grapple is the attribution of certain pictures of high quality which seem to occupy a place midway between the known works of two different masters, exhibiting the characteristics of either. No artist stands still on the same point all his life; nor does he progress in a straight line. Whenever we can track his development closely, step by step, we notice certain transitory but more or less marked deviations; he is subject to attractions which sometimes bring him dangerously close to one of his contemporaries or predecessors. This is especially so in the case of his youthful works. The early pictures by a painter who may in his mature years have developed the most powerful personality, will often be found much nearer to the style of his master, or of one of his fellow-students, than to that of his own later productions. The transformation is sometimes so complete that without external proof we could never have recognized the author of the earlier works. It is unnecessary to recall the Giorgione-Titian problems. The early portraits of Sir Anthony Van Dyck were until lately attributed to Rubens or Jordaens, and even since Dr. Bode's reattribution there are still differences of opinion about more than one of these.

If such hesitations and controversies arise regarding periods about which external evidence is abundant and concerning masters of whom we know several dated standard works, the danger of either going astray or remaining at a loss is far more threatening where such landmarks are absent.

The bulk of the acknowledged work of the presumed Robert Campin ("Master of Flémalle" or "Maître de Mérode") may be anterior to 1432, the year when Rogier van der Weyden, his pupil, parted from him. Robert Campin died in 1444, and by that time Rogier had already acquired his most personal style. He then probably had already begun to work on his great Beaune altar-piece, which exemplifies his wilfully abstract manner in the most uncompromising way. But what of the twelve years between 1432 and 1444? On one side, the late works of Robert Campin are none too well known; the Werl triptych wings of 1438, in the Prado, constitute his only certainly dated work of the period we are now considering, and they show a marked development when compared with the *Inghelbrecht* altar-piece (Mérode *Annunciation*). On the other hand, Rogier's masterpiece, at the Escorial, *The Descent from the Cross,* which may be approximately contemporary with these wings, is much closer to nature, but also closer to Campin, than is his later work, and we have reason to believe that earlier pictures by him were still nearer his master's manner.

Perplexity as to authorship is nowhere more justified than in the case of portraits, in which the subjective element of the artist, his personal instincts, conceptions and mannerisms are checked, are reduced to the minimum of liberty because here nature, viz., the peculiar individual nature of the model makes such loud claims that it often drowns the voice of the artist's most characteristic whims and self-indulgences. Additional difficulty arises when some of the works are known only through drawings, which in most cases may be presumed to be copies.

It is not without some apprehension that I here venture to try and disentangle the confusing skein, consisting of a small number of portraits, some of them paintings, the others drawings, which may either be late works by Robert Campin, or early works by Rogier van der Weyden, or may even be by the hand of some clever, eclectic imitator of both.

I.—AN UNKNOWN EARLY PORTRAIT BY ROGIER VAN DER WEYDEN.—It is a surprising thing that, after so long a period of eager scientific research and keen commercial prospecting, and in spite of the scarcity of early Flemish paintings, almost every year some unknown picture of high quality emerges from immemorial obscurity into the full light of the market. It was our good fortune to come across such a picture last year in London: a striking portrait of an elderly, intelligent looking man, showing head and shoulders seen in three-quarter face and raised hands joined in prayer, a feature which proves the panel to have been one half of a diptych [PLATE I].

Unfortunately some parts of the picture have suffered from reckless, drastic cleaning, this especially applying to the hands, and, to a lesser extent, to the ear. The principal parts of the face are in good condition.

The costume, as well as the proportion between the head and the panel, point to the period before 1445, and the whole aspect of the portrait immediately compels a comparison

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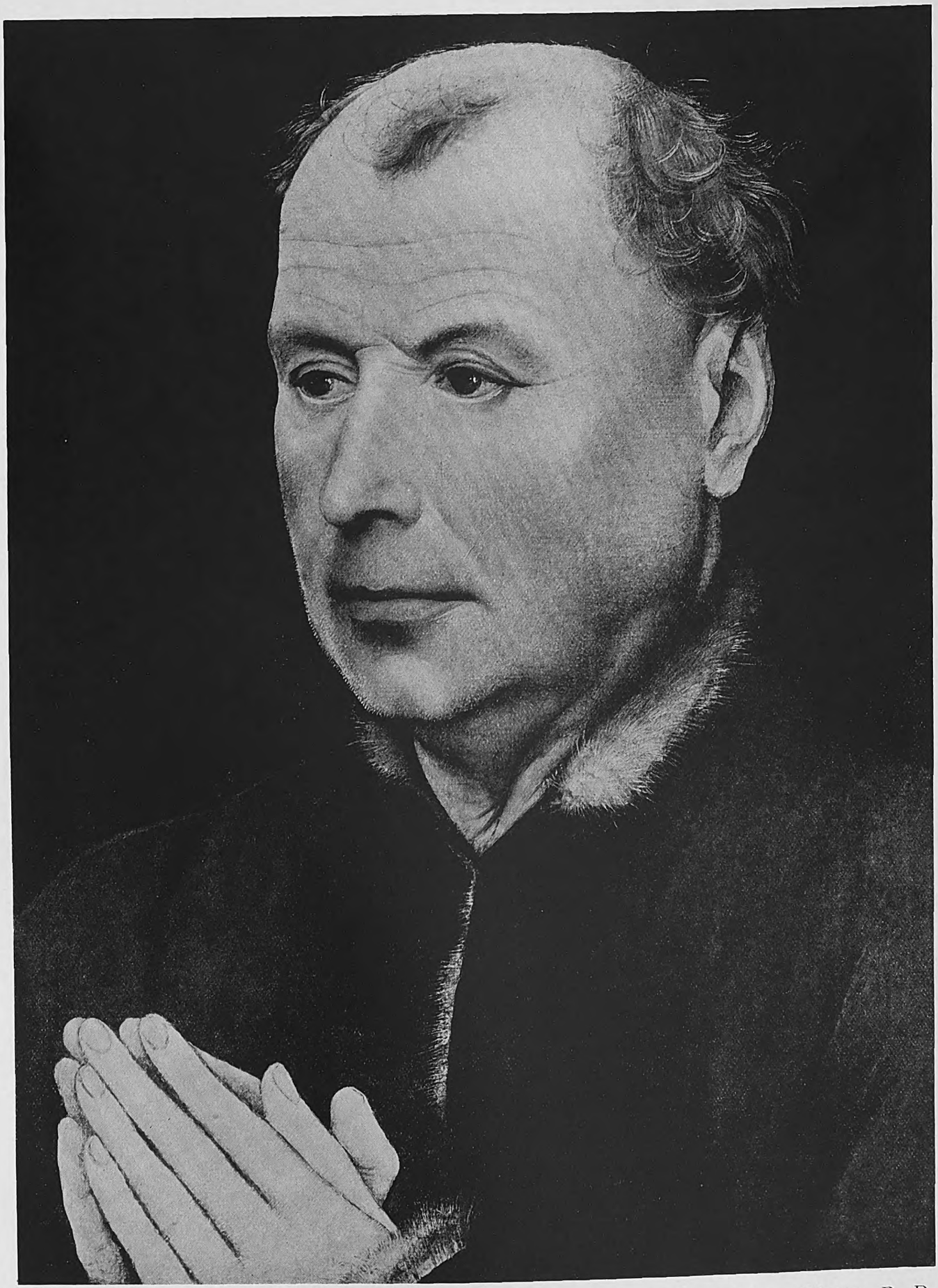

Portrait of a Man in Prayer, by Rogier van der Weyden. Panel, 30.5 cm. by 21.6 cm. (Messrs. P. D. Colnaghi and Co.)

Plate I. Robert Campin or Rogier van der Weyden?

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A—Portrait of a Man, by Robert Campin. In reverse. Panel. (National Gallery)

B—Nicodemus, by Rogier van der Weyden. Detail from *The Descent from the Cross.* (Escorial)

Plate II. Robert Campin or Rogier van der Weyden?

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with the *Portrait of a Man,* by the presumed Robert Campin, in the National Gallery, which is here reproduced [PLATE II, A] in reverse, in order to facilitate comparison.

Both faces are seen from the same angle of vision, and the incidence of light as well as the distribution of light and shade are the same in both. In fact, there are so many points of similarity that there must necessarily be a close connexion of some sort between them, direct or indirect. One is strongly tempted to attribute the newcomer to the same author as that of the National Gallery picture. Yet whenever I have tried to persuade myself in this direction, I have felt an instinctive reluctance finally to accept the conclusion, and subsequent analysis has fortified me in my disbelief.

For if, from the beginning, some intuition inclined me to confidence in Rogier van der Weyden's authorship, I was so much afraid of that auto-suggestion to which every critic is liable, that I carried out afresh the entire comparative analysis thrice and at long intervals, before venturing to express my opinion. The manifest resemblance to Campin's portraits on one side and the great dissimilarity to Rogier's well-known late portraits on the other, make this picture a typical instance of the difficulties alluded to above.

That it is a masterpiece by an artist of the first rank is an undisputable fact. We may unhesitatingly exclude the possibility of an eclectic work by some clever follower, combining Campin's manner with Rogier's. If it is not by the hand of Robert Campin himself, it can only be an early work of his great pupil, when he still studied nature objectively and followed the manner of his master very closely.

Several peculiarities testify in favour of the latter interpretation, but I can indicate here only that small portion of the evidence which can be expressed more or less clearly in so many words.

There is, for instance, the treatment of the curling hair, which, in the works of Robert Campin is thicker, coarser and heavier, whereas the hair of Joseph of Arimathea in the Escorial *Descent from the Cross,* and that of several heads of the Infant Jesus by Rogier, are quite similar to this one. The brushwork has the same lightness, the hair the same silky quality, and the lights are set in exactly the same manner. The short white stubble on the chin is rendered just like that on the ill-shaved chin of Nicodemus in the same *Descent from the Cross* [PLATE II, B]. The wrinkles on the forehead are in every respect comparable with those on the forehead of the donor in the *Calvary* belonging to the Vienna Museum, surely also an early work, which gives us a valuable starting-point for other comparisons.

The eyes have not yet attained that elongated shape afterwards systematically adopted by the master. It is important to observe that this stylization occurs only in the later portraits. Small eyes characterize the earliest works. The folds of the eyelids may be compared with those of the above-mentioned Joseph of Arimathea (Escorial). The nose, and more especially the nostrils, are slightly too much in profile for the position of the head as a whole. Now, it may be observed that Rogier, especially in his early days, seems to have had some difficulty in that respect; in the head of the donor in the Vienna *Calvary,* for instance, this defect of unity or coherence in the angle of vision is very pronounced. Afterwards Rogier must have become aware of it, for he reacted against it with an effect of exaggeration in the opposite direction, as may be seen in several heads, among which is the portrait of *Nicolas Rollin* (Beaune), whilst, in the same altar-piece, the nose of his wife is somewhat too much in profile. Robert Campin's noses generally have the right direction and volume.

The red part of the underlip is here circumscribed by a strong darker stroke, itself encircled by a clear line, as if the edge of the volume did not coincide with the limit of the red colour. This remarkable peculiarity is not unusual with Rogier. It is very striking in the beautiful portrait of a young woman, formerly the property of the Duke of Anhalt, at Woerlitz; then at Dessau, and lately purchased by Messrs. Duveen Bros., which in THE BURLINGTON MAGAZINE for March, 1926, was compared with the *Portrait of a Young Lady* in the National Gallery, by Sir Charles Holmes. It may also be observed in the portrait of the donor in the *Pietà* belonging to Lord Powis.

If the hands were only intact, they would probably suffice in themselves to decide the question. What remains of them still speaks for Rogier: the outlines of the fingers are typical of Rogier's hands; let us also draw attention to the continuous straight line connecting the top of the index finger with the base of the thumb. Another somewhat damaged part is the ear, but here also the remaining lines agree completely with the ears in undisputed portraits by Rogier.

So far each feature tells its own separate story. If we now consider the general aspect of the physiognomy, we shall inevitably be impressed by a certain psychological subtlety which suggests Rogier van der Weyden rather than his master. It is true that in none of the other portraits of either painters do we find

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such an expressive mouth, a mouth so suggestive of talk and of wit. A trace of vanished smiles still lingers on these lips, so suggestive of a sense of good-natured humour. Psychology is ever the strong point of Rogier's portraits—the physical sense of volume, on the contrary, is not so palpable here as in Robert Campin's portraits.

The line drawing is decidedly lighter, more delicate, more refined, than in Robert Campin's acknowledged portraits; there is an easy elegance in the calligraphy which we naturally associate rather with Rogier, though here the objection does arise that these qualities may have been acquired by Robert Campin at a later date, as is suggested by the *Werl* pictures of 1438 and by the Berlin *Calvary*.

The modelling of the parts surrounding the mouth, and of the loose skin under the chin, relaxed by age and pressed together by the collar, is particularly wonderful, is, indeed, unequalled in the other portraits by the master as is the expression of the mouth. If we are right in ascribing this portrait to Rogier, we cannot help considering the question whether the eminent qualities of style in his later portraits were not paid for too highly at the expense of such a keen response to the appeal of visible nature.

To corroborate our attribution we shall have to show by other examples that, in his earliest work, Rogier really did approach the manner of his master in such a way as to explain one's tendency to hesitate. But this must be the subject of another paper.

A new find may settle the question beyond discussion. I have already said that this portrait was one half of a diptych; the other half (probably a *Madonna*) must have borne the stamp of the author in a form much easier to read. It may reappear any day, and if so will be welcome. (*To be continued.*)

AN EARLY CHINESE PAINTED VASE

BY H. F. E. VISSER

KNOWN remains of pre-T'ang painting are still very scarce. They are confined to certain pottery, decorations to bronze and lacquered objects, and wall-paintings in Corean tombs and in the Buddhist cave-shrines at T'un-huang.

The term " painted pottery " may be taken to include the prehistoric relics found by the expeditions led by Dr. Andersson and a numerous class of Han pottery; yet these have little in common with the series to which the subject of this article belongs. Though I do not generally favour the division of art into the " merely decorative " class (*Kunstgewerbe*) and the class of " fine art," I must label painted pottery from prehistoric times to the end of the Han as belonging to the decorative class. The feeling and the styles of the designs of this pottery (and also the technique and the pigments used) lack the characteristics of Chinese pictorial art, whereas the painting on pottery of which the present vase is a specimen allows us to regard it as a humble kind of pictorial art, because of the styles of brushwork, the more or less transparent pigments, and the white coating on which designs can be painted as easily as on walls or on some kinds of paper.

Speaking of these vases, Mr. Waley rightly observed (" An Introduction to the Study of Chinese Painting," p. 39): " Such casual artisan productions do not, of course, give us any notion of contemporary Court art. . . ."

Vases like the present one [PLATE I] are no longer rare. If I am well informed, quite a number was recently brought to America. The kind of painting found on these objects is not confined to vases of Han shape, but is also found on other pottery objects. I believe that these ceramics, be they vases, boxes, or objects of other shapes, are *ming-ch'i* (funeral gear).

Of vases with hunting scenes, very much like those on the present vase, only a pair—one in London, the other in New York—so far, has been published. The vase in the British Museum has been reproduced in Mr. Hobson's and Mr. Hetherington's " The Art of the Chinese Potter " (Plate V), and again in Mr. Hobson's " A Guide to the Pottery and Porcelain of the Far East " (Fig. 8), while a detail of it, showing a part of the painted frieze, is reproduced on Plate XIII of " Ars Asiatica, VI," by Mr. Binyon. The vase in the Metropolitan Museum is reproduced in the " Bulletin of the Metropolitan Museum of Art," November, 1924, with an accompanying article by Mr. Bosch Reitz. A detail of it is found in Mr. Waley's above-mentioned book (Plate II). Our vase, which was bought some years ago in Peking by its present owner, Mr. G. J. van den Broek, of The Hague, is more imposing in shape than the two museum pieces mentioned above, and it is about four inches higher. Besides, some of the details of the brushwork on it are better than those on these pieces. I therefore think myself justified in reproducing it.

While the vase in the British Museum is

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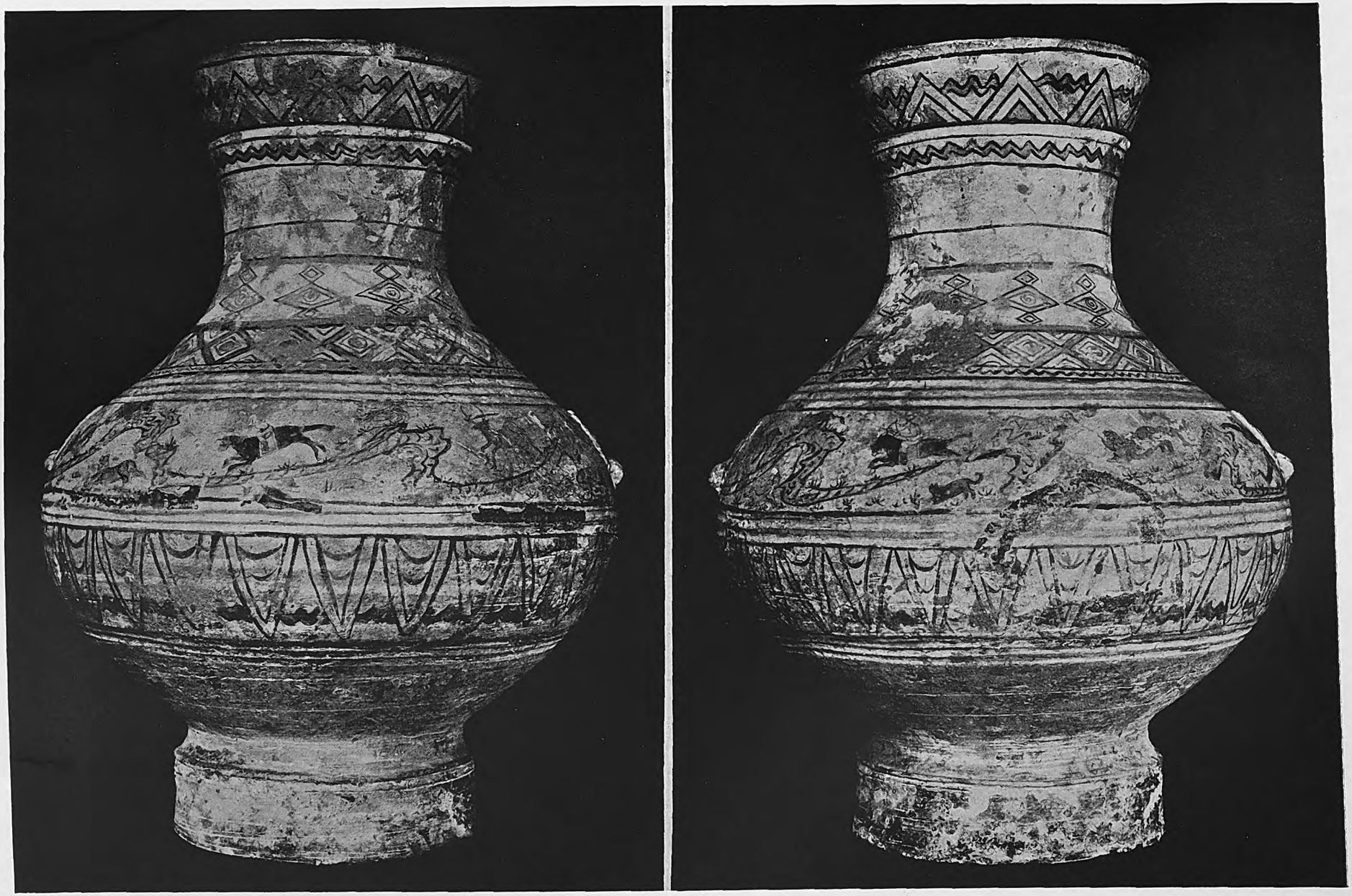

Painted Vase; pre-T'ang. Height, 45 cm. Two views. (Mr. G. J. van den Broek, The Hague)

Plate I. An early Chinese painted Vase

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Painted frieze on the vase shown on PLATE I

Plate II. An early Chinese painted Vase

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described in " The Art of the Chinese Potter " as follows: " Red pottery with a wash of white slip on which designs have been painted in unfired blue, red and black pigments," the reader would infer from Mr. Bosch Reitz's article that the vase in the Metropolitan Museum is made of " bluish baked clay."[1] A pair of grey pottery (probably identical with the above " bluish baked clay ") vases in the Eumorfopoulos Collection, of which one has been reproduced on Plate XV (No. 92) of the first volume of the great catalogue, is decorated, to quote Mr. Hobson's description, with " designs painted in red, black, and green pigments "; " pairs of dragons disputing flaming pearls among clouds " are seen on the friezes. A vase in The Art Institute of Chicago (Tyson Collection), of which Mr. Kelley, Curator of Oriental Art of that Institute, kindly gave me a photograph,[2] was described by him as " reddish-yellow body; red, green, and yellow decoration with black lines." This vase, so far as I can tell from the photograph, is decorated with dragons and fabulous birds. Pottery rings still hang on its two loop handles.

It will be seen from the foregoing, that early painted pottery of the present kind is made of bluish and reddish clay, while the figures and ornaments on the wash of white slip are painted in black, blue, red, green, and yellow pigments. Grey, found on the van den Broek vase, can be added to this list, though it is probably merely a dilution of black.

The body of the van den Broek vase is of bluish clay. The decoration and the frieze are painted in black, grey and red on a wash of white slip, while the lower part of the belly (below the third belt of wheel-made rings) and the foot are painted red. On its flat base—characteristic, so it seems, of this kind of vase—our piece stands very firm. Since one half of the frieze is better preserved than the other, and since some of the figures on the former are finer than similar figures on the latter, only one-half (with a small part of the other half) has been reproduced in actual size.[3]

Of the portion of the frieze, reproduced in actual size [PLATE II], the colour-scheme is as follows: The outlines are black. The deer is painted grey, the dog (?) with the pointed muzzle red, the tiger-like animal grey. The jacket, trousers and cap of the horseman are red, as are the horse's hoofs, while the horseman's boot and the horse are again grey. The face of the horseman, the mouth of the horse, and the saddle are white (the colour of the slip). The next animal (a dog ?) is painted grey, while the weasel-like animal with the prominent eyes, of which the outline is very charming, is red. The animal to its right, perhaps the finest figure of the frieze, is grey but for its ears, which are red. The monkey, painted grey, has a red face. The tiger-like animal to the right of the plastic fabulous animal mask (painted red) is grey. Attention should be drawn to the manner in which the road has been painted. In a coarse way the brushwork here displayed is already characteristically Chinese. The flora is reduced to a series of short brushstrokes, grouped together so as to represent small trees or shrubs.

Since painting on pottery of the kind to which the present vase belongs, is considered, for the time being, as the earliest Chinese pictorial art of which remains have been preserved, it is of great interest to know from which century or centuries this early painted ware dates. In " The Art of the Chinese Potter " the piece in the British Museum is dated " probably fourth century." Mr. Binyon (*op. cit.*) dated it " probablement du IIIe siècle," while Mr. Waley (*loc. cit.*) said: " They (the vases in London and New York, H.V.) seem to date from about the third century A.D." Mr. Bosch Reitz (*loc. cit.*) is of opinion that these vases " have in shape and style of decoration a strong Han character, and seem to have been made during this period or shortly after."

The dating of the present and similar vases should first of all, I think, be derived from the painted figures, and especially from the ornaments. Two other points—the shape and the ware—are probably not decisive. To retain the shapes of earlier periods is almost always the

[1] After I had written this article, I have examined with Mr. Hobson the vase in the British Museum. It is made of bluish and not of red pottery.

[2] Reproduced on the title-page of " Bulletin of The Art Institute of Chicago," April, 1925. A pair of similar vases has been reproduced on pl. 184 (vol. ii) of Omura Seigai's *Wakko Zu-roku* (or *Huo ku t'u lu?*), Tōkyō, 1923.

[3] The photographs here reproduced have been taken by Mr. Oppenheim of the Hague.

[4] In the Introduction (p. 11) to *The Exhibition of Chinese Art of the Society of Friends of Asiatic Art, Amsterdam*, 1925, The Hague, 1926, I have, enumerating dated Six Dynasties metallic mirrors of the third and fifth centuries, asked whether dated fourth century mirrors do exist. The question can be answered in the affirmative. On plate 146 (fig. 411) of Omura Seigai's *Shina Bijutsu-shi Chōso* (no) *Hen*, 1st ed., Tōkyō 1915, a mirror, undoubtedly dated A.D. 337, is reproduced. On the same plate (fig. 410) the rubbing of another dated mirror has been reproduced which is also found in Lo Chên-yü's *Ku ching t'u lu* (I, 13), while the reproduction of a photograph of this piece is seen on plate 28 (fig. 1) of Tomioka Kenzō's *Ko-kyō no Kenkyū*, Kyōto 1920. According to Mr. Lo this mirror is dated A.D. 300; according to Mr. Tomioka A.D. 167. (Mr. Lo took the Western Chin, Mr. Tomioka and the Later Han *nien hao*). Whether in Mr. Umehara's *Kan Kyō no Kenkyū* (Tōkyō, 1925), and in the illustrated catalogues of mirror-collections: *Bai-sen-kyo Ko-kyō Zu-roku* (Yamakawa coll.; I have not seen this publication and am unaware when and where it was published) and *Tō-in-ro Wa-Kan Ko-kan Zu-roku* (Seki coll., Kyōto, 1925) dated fourth century mirrors have been published, I had partly no time, partly no occasion to verify. They are not found in *Tō-kwa-an Ko-kyō Zu-roku* (Coll. of the late Mr. Tomioka, Kyōto, 1924).

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rule in Chinese art, whatever the material.

As in Egypt, we find in China side by side stylized Court art and more or less naturalistic peasant art. Correlating works belonging to both categories is likely to cause misconceptions. Dated metallic mirrors,[4] for instance, cannot therefore be of much help.

Because the earliest wall-paintings at T'unhuang and in Corean tombs offer no sound criteria for dating the painted pottery under discussion, it seems right, in view of what I have said, to await the results of future scientific excavation and to answer the question whether we can date the present and similar pieces with *non possumus*.

I am much indebted to Mr. W. Perceval Yetts for kindly reading the draft of this article and making invaluable critical remarks. Happily, these remarks have persuaded me to drop a hypothesis about the possible date of the present and similar vases, and to state the above *non possumus*.

AUSTRIAN GOTHIC ART IN VIENNA

BY GEORGE J. FURLONG

THE "Verein der Museumfreunde in Wien" has been holding an unusually important and interesting exhibition, "Austrian Gothic Art," in the Austrian Museum for Art and Industry. All art-lovers owe a debt of gratitude to Dr. Ludwig Baldass, Dr. Richard Ernst, Dr. Kurt Rathe, Prof. Dr. Hans Tietze, and the competent committee who have charge of the arrangements. The museums in Berlin, Munich, Nuremberg, Donaueschingen, Budapest, Prague, the Austrian provincial museums in Graz, Klagenfurt, Linz, and Salzburg, the Domkapitel in Vienna, and the Cloisters in Klosterneuburg, Kremsmünster, Melk, Neukloster, St. Florian, St. Lambrecht, and many others have all generously lent their possessions. Added to these are many works from the well-known private collections of the Duke of Urach, Prince Liechtenstein, Count Wilczek, Herr Auspitz, Dr. Albert Figdor-Walz, and others too numerous to mention here. In all there are well over a hundred pictures, almost a hundred statues, and many stained-glass windows.

Although the earliest examples of German panel-painting that have been preserved are to be found in Austria (on the back of the Verdun Altar in Klosterneuburg, dated 1329), the first half of the fourteenth century is represented only by one painting. It is a small panel of *Christ before Pilate,* dated 1350, from the Bavarian National Museum in Munich (Cat. 1). Examples towards the close of the century are more numerous. These, for the most part, show a strong Bohemian influence and have little that one can call characteristically Austrian. The best of them is the so-called Reichenecker-Epitaph, painted 1419 in Steirmark, in East Austria (Cat. 8). The figures, with their slender proportions, their excessively individual movements, and their dark unreal colours, are reminiscent of the Master of Wittingau.

The most striking feature of the exhibition is the collection of early fifteenth century panels from East Austria (Vienna and Steirmark), now for the first time seen together. Our knowledge of this fairly large material, most of high quality, is the result of the latest research work done by Baldass, Hugelshofer and Suida. To the already known schools of Salzburg (Konrad Laib and Fruhauf), and the Tyrol (Pacher and his followers), we can now add East Austria. A *Crucifixion* [PLATE I, A], from the Museum in Graz (Cat. 19) is by far the best painting of the group. In spite of its many points in common with the rest of this new school, it is unique. The very delicate forms, the detailed brushwork, and certain iconographic features, bear a striking resemblance to the work of West-German artists like Konrad of Soest. The other panels in this group betray more southern (Italian) influences. A splendid presentation-panel, from St. Lambrecht's Cloister, depicting a cavalry battle, establishes the connexion of the school with the Austrian Duke's Court. The cyclus from Klosterneuburg [PLATE I, B, cat. 20 and 21], with *Scenes from the Life of the Virgin,* is particularly fine. They are well worthy of being placed beside the best works of the contemporary idealistic movement in Nuremberg and Cologne. A very good example of this school can be seen in the National Gallery. It is a picture of the *Trinity* (Cat. No. 3662) and is ascribed in the catalogue to the French School. In the exhibition are two works closely related to it iconographically, one a small panel from Ober St. Veit, the other a glass-painting. The Master of the Albert-Altar (Cat. 29), from Klosterneuburg, and the Master of Castle Liechtenstein bring the development of the school to a close. The latter, in his *Coronation of the Virgin* [PLATE I, C, cat 35] from Castle Liechtenstein in Würtemberg achieves a monumental effect which far surpasses anything of his contemporaries, Hans Multscher in Ulm, or the Tucher-Master in Nuremberg.

After a short break, artistic activity started

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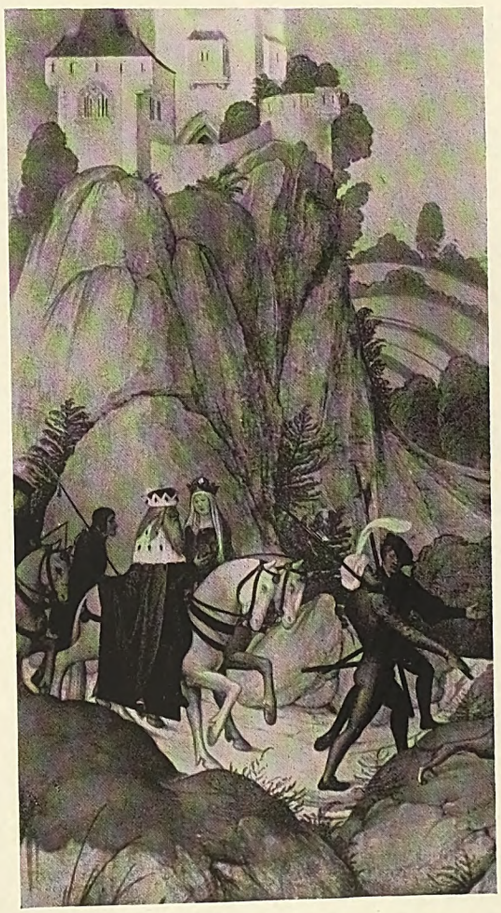
A—

—B

C—



—D

A—Crucifixion; Austrian, *c.* 1430. Panel, 46 by 80 cm. (Landesmuseum Johanneum, Graz); *B—Coronation of the Virgin.* Panel, 74.5 by 40 cm. (Stiftmuseum, Klosterneuberg); *C—Coronation of the Virgin.* Panel, 1.42 by 1.09 m. (Duke of Urach, Castle Liechtenstein, Würtemberg); *D—The Founding of Klosterneuberg; Setting out for the Chase,* by Rueland Fruhauf the Younger. Panel, 76 by 39 cm. (Augustiner Chorherrenstift, Klosterneuberg)

Plate I. Austrian Gothic Art in Vienna

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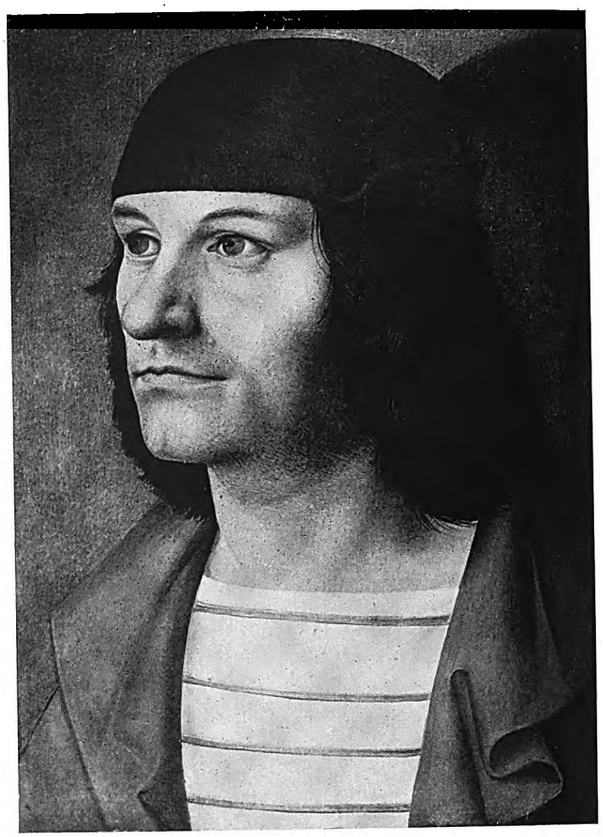
A—The Coronation of the Virgin. Panel, 2.02 by 1.61 m. (Redemptorist Cloister, Vienna)



B—Portrait of a Man, by Rueland Fruhauf the Elder. Panel, 25 by 18.3 cm. (Dr. Albert Figdor, Vienna)

C—The Adoration of the Kings, by Konrad Laib. Panel, 74.5 by 40 cm. (Stiftmuseum, Klosterneuberg)

D—Christ in the Garden of Gethsemane, by the Master of the Uttenheimer Altar. Panel, 96.5 cm. by 93.2 cm. (Count Wilczek, Burg Kreuzenstein)

Plate II. Austrian Gothic Art in Vienna

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again in the 'sixties. Meanwhile much had been learned from the great artists in the Netherlands (van Eyck, Rogier, Bouts). The large panel from the Redemptorist Cloister in Vienna [PLATE II, A, cat. 42], in spite of the limited grasp shown of the new method of reproducing interiors, is saved by the quiet charm in its measured style. The stiffness in the movements of the figures lend the scene a stately, yet simple, dignity. Towards the end of the century a workshop existed in Vienna, which, were it not for some particular qualities in the landscapes, which stamp it with a personal note, might be regarded as a branch of the Wohlgemut workshop in Nuremberg. The Master of the Schotten Cloister cyclus (cat. 51), shows an extremely characteristic style in his rendering of landscapes and interiors. This is all the more remarkable here, as the locality afterwards witnessed the rise of a very important style of landscape painting, in the Danube School.

The second Austrian school, which centred round Salzburg, towards the middle of the century is dominated by the personality of Konrad Laib. He is represented by two wing-panels, with thick-set figures, from the Salzburg Museum (Cat. 70 and 71) and by a recently discovered *Adoration of the Kings* [PLATE II, C, cat. 188], in perfect state of preservation, from a private collection in Amsterdam. This panel, with its brilliant colour rendering of brocade, is interesting for the manner in which the artist achieves the effect of space solely through the medium of the figures. A pleasing personal sense of perspective also characterizes the two Fruhaufs, who are particularly well represented. To the elder, whose principal works are in the Vienna Gallery, has been ascribed a series of pictures (Cat. 88, 89, 90, 91, 93) which one, not without difficulty, can imagine as being the product of a simple development.

A completely new side of Austrian painting is seen in his portrait of a man from the Figdor collection [PLATE II, B, cat. 92], it suggests a contact with the Venetian art of Antonello and Giovanni Bellini. But the chief glory of the exhibition are four panels of the younger Fruhauf, from a series in Klosterneuburg, in a remarkably fine state of preservation. They show the artist in two different styles [PLATE I, D, cat. 94, and 96]. A panel in the later manner is dated 1507 (Cat. 95 and 97). He gives the various phases of the foundation of the Cloister-like scenes from a fairy-tale. His landscapes possess an idyllic charm and freedom that one does not find in German art, except by Huber and Altdorfer.

The impression one gets of the Tyrol school is not quite so complete. From Michael Pacher there are only two small, yet very delightful, predella-panels (Cat. 72 and 73). This lack is somewhat compensated for by two works of his brother, Frederic (Cat. 77 and 78), and by two very beautiful examples of his follower, the Master of the Uttenheimer Altar. The one, the *Birth of the Virgin* from the Museum in Nuremberg (Cat. 80), is an ambitious piece of perspective fore-shortening. The other, *Christ in the Garden of Gethsemane,* from the private collection of Count Wilczek in Burg Kreuzenstein [PLATE II, D, cat. 81], with its peculiar rock-landscape, composed of single blocks, betrays clearly the inspiration of Mantegna, and his school, in its composition. It would be interesting to compare his treatment of the subject with that of Mantegna and Giovanni Bellini in the National Gallery. The last phases of the school are shown in the two panels by Marx Reichlich, of Brixen (Cat. 82 and 83), where the artist achieves a good general effect with the use of dark rich colourings. Whether the Rottaler Epitaph (Cat. 66, (dated 1505), the best example of painting in Steirmark about 1500, is due to the influence of Pacher is a question for the research to decide. To this group belongs also the *Portrait of a Lady,* in the National Gallery (Cat. No. 722) with this may be compared the *Portrait of St. Hemma* in Graz Museum, a reproduction of which is given by W. Suida in " Osterreiche Kunstschätze, Vol. II, Plate 59.

Conceived in a completely different spirit are two *Scenes from the Passion,* lent by the Cloister in Melk. According to the latest research they are youthful works of the Augsburg painter, Jörg Breu (Cat. 113). The compositions are based on engravings and woodcuts of Dürer. The *Betrayal of Christ* is filled with a dramatic and passionate atmosphere that one does not find in German art at the beginning of the sixteenth century, except in Grünewald (of whose bright glowing colours flashing out of the darkness one is reminded), and the early works of the younger Holbein.

In addition to the pictures there is a collection of glass-paintings from Herzogenburg and the Stefansdom which make up for the scarcity of panels from the fourteenth century. Not many parts of Germany can boast of such rich possessions in this rarer form of art. In this exhibition the much neglected Gothic period in Austria assumes its proper place in the history of art.

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CRESSENT FURNITURE IN THE MUNICH RESIDENZ

BY ADOLF FEULNER

M. J. BALLOT'S[1] careful monograph on Cressent closes with the admission that the catalogue of his works is probably incomplete; it is desirable that the list should be enlarged. There are several pieces of furniture, almost or quite unknown, that should be included in any account of Cressent's complete work.

The furniture of Cressent's later period alone was signed; attributions must therefore be based on the evidence of style, or on historical documentation. In the case of the furniture of the Munich "Residenz," the proof of this statement lies readily to hand. These pieces have often been cited in the literature of the craft, but without any attempt accurately to attribute their origin. Champeaux[2] can only quote details of one clock, crowned by a statuette of Cupid, and with a figure of Time leaning on an hour-glass below the dial; but this piece had already been described in the first catalogue of the Cressent sale.

Molinier had an illustration of this type; it would fit in stylistically with the commodes of which we shall speak later. Even the old inventories know nothing of this piece, and whence Champeaux derived his data is now impossible to discover; Molinier and Ballot merely repeat what Champeaux had cited.

As a matter of fact, quite a number of Cressent's works are extant, and the collection must originally have been even larger than is generally supposed. We will deal later with a piece which has quite recently suffered erroneous attribution as a consequence of lack of knowledge.

The wealth of excellent French furniture to be found in the Munich Residenz is not at all surprising, in view of certain historical facts. The Residenz is indebted above all to the two Princes, Max Emanuel and Charles Albert, later the Emperor Charles VII. The Arch-Duke Max Emanuel was not only an ally of Louis XIV, but also brother-in-law to his son, the Dauphin, who married the Princess Maria Anna Christina Victoria of Bavaria. He was banished after Marlborough's victory at Blenheim, and lived in and around Paris for over ten years. He resided in St. Cloud, and attracted to his court the best Parisian artists. This is not the place to make any detailed examination of his adventures in the domain of the arts; it is sufficient to mention one piece of furniture made during this period. I refer to the writing table by Boulle in the possession of the Duke of Buccleuch, which is decorated with the arms of Max Emanuel, and of which a copy is in the Wallace Collection.

The Archduke Charles Albert, son of Max Emanuel, inherited this predilection for French furniture. We know of visits paid by the Crown Prince to his relative the Duke of Orleans, then Regent, in Versailles and Paris, during which time he visited the Parisian studios of Coypel, Du Vivier, Ballin, Germain and Boulle, under the guidance of Robert de Cotte; and he must certainly also have visited Cressent, the Regent's favourite cabinet maker. No wonder, then, that he called in the Parisian craftsmen when, during the years 1730-37, the "Rich Rooms" of his new Munich residence had to be furnished.

Unfortunately there are no special accounts to hand of these purchases made in Paris; we only know that Granier, the mirror maker, acted as agent. The cost of the furniture must have been included in the very substantial moneys paid to him. Fortunately the final documentation of Cressent's authorship is not really necessary; the agreement established with other well authenticated works goes so far that the text of the catalogues of 1749 and 1757, which were written by Cressent himself, can often be used for their description. Thus the table [PLATE I, A] in the archducal room is the twin brother of the one in the Louvre. The resemblance can be traced down to the smallest detail. They are both made of bois de violette, and possess the identical lion's claw feet and similar espagnolettes at the corners. In both cases the centres of the shorter sides are accentuated by masks of laughing satyrs. Certain differences are also to be noted. The dimensions do not quite coincide, the Munich piece being somewhat smaller besides being simpler in conception. The bronzes decorating the inner side of the ovals are devoid of heads, and the curves are more restrained. The Munich piece undoubtedly represents a step towards the more ornate example in the Louvre, which belongs to the 'thirties instead of to an earlier period of Cressent's activity, as Ballot contends.

Documentary evidence in favour of the attribution of a pair of commodes of bois de violette in the "Rich Rooms" [PLATE I, B] is,

[1] M. J. Ballot, "Charles Cressent, sculpteur, ébéniste collectionneur." Paris, 1919. Archives de l'Art Français N.P. cf. D. S. MacColl, "French Eighteenth Century Furniture in the Wallace collection II." BURLINGTON MAGAZINE, Vol. 42 (1923) pl. 28 and cf. de Salverte, "les Ebénistes du XVIII siècle." Paris 1923.

[2] A. Champeaux, "le Meuble" II. Paris 1885. p. 134. E. Molinier, "Histoire des Arts Appliqués à l'industrie." Vol. III, p. 107.

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A—Table in bois de violette

B—Commode in bois de violette

C—Commode in bois de violette

D—Commode in bois de violette

Plate I. Cressent Furniture in the Munich Residenz

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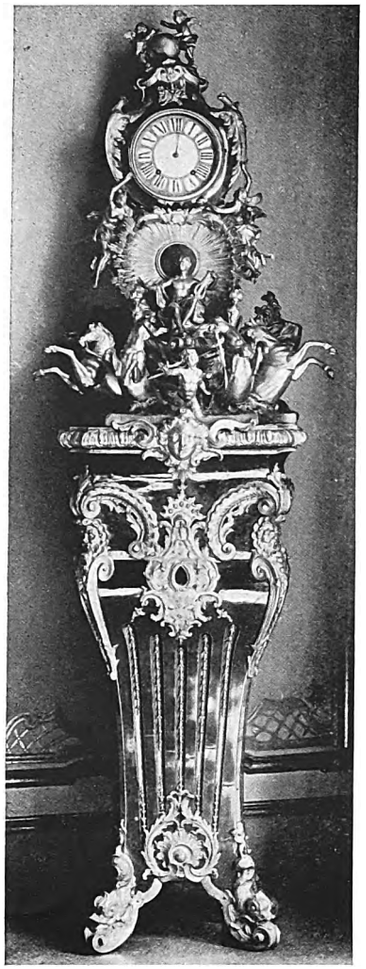
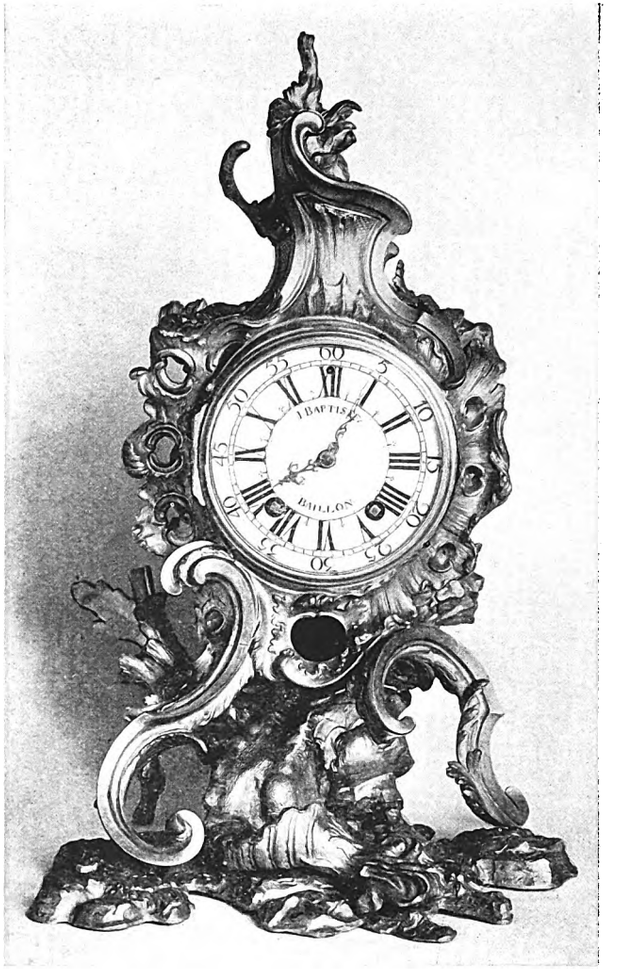


A—Clock fitted into pedestal

B—Corner cupboard



C—Clock mounted on volutes and dragon ornament

Plate II. Cressent Furniture in the Munich Residenz

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again, superfluous, as the description found in Cressent's catalogue can be applied to it here. The unusual contours, the two side doors, and the wealth of bronze work are all characteristic of Cressent's personal style. The real proof of authenticity lies in the motives of the ornament. The sportive putti at the corners —" vu a mi-corps, paraissant vouloir en sortir " —appear again in the famous commode with putti and birds originally in the Hamilton Collection, and now owned by the Baron Edmond de Rothschild, in Paris. So also do the other motives establish their Cressentian origin, all being clearly visible in the accompanying photograph. The doors of the side drawers are decorated with clusters of musical instruments. The whole piece is a decorative organism, an ensemble of gaiety and movement in which the cheerfulness of the theme harmonizes with the vital flow of its curves.

The most valuable Cressent piece in the Munich Residenz [PLATE I, C] is a commode with such a wealth of figured motives as is rarely found in his work. This piece was obviously a special commission for some princely court. The compactness of the construction, the moderation in the form of the feet, the weightiness of the decoration, the framing of the drawers, and the isolation of certain ornaments are abundant proof that the piece is an early work.

Several examples of another pair of commodes in bois de violette are well known [PLATE I, D]. A similar piece was in the Burat Collection, another in that of Massey Mainwaring (London, 1906), and a third and very similar one with ivy leaves climbing up from the base of a volute is in the collection of the Baron Alfonse de Rothschild in Vienna. The fact that no one dared ascribe these works to Cressent is probably due to the absence of related examples; but it is only necessary to point to the almost identical decoration on the " tablier " to corroborate the attribution. The commode exhibits the specific contour curves (*en arbalète*), so characteristic of Cressent's furniture. The palms at the feet are also, as we have seen, a favourite motive. Add to this the simple geometric figuration of the "Fournière," the dark ground of the bronze work, and, in the interstices, the warmer tones of the coloured ovals. The correlation of the other motives automatically follows on examination of the illustrations.

The pair of commodes mentioned above originally possessed pedestals, which recently appeared in the Dutasta sale.[3] About twenty-five years ago this beautiful piece was turned down as superfluous, although it possesses on the front the richly framed armorial bearings of the Archduke Charles Albert and his consort, the Emperor's daughter Maria Anna. This pedestal is a further proof that the furniture just discussed was carried out on commission, and is more or less contemporaneous. Should anyone consider the existence of the arms on the front to be insufficient proof of Cressent's authorship, let him further examine the detail of the ornament, such as the female masks, the chief motive in the lower field, and further, the framing of this field, which has curves analogous to those surrounding the putto conductor of the first pair of commodes. Added to this, the whole character of the ornament, the freshness of the motives, the garlands of flowers, and the little cartouche of bows and arrows beneath the armorial bearings.

This cartouche appears in a similar form in another piece by Cressent, the authenticity of which will not be accepted without further examination [PLATE II, A]. It is a large clock fitted into a pedestal of sweeping curves, inlaid with tortoise-shell, and decorated with heavy bronzework. We know from Cressent's catalogue that he worked in this material; and the super structure, the clock with Apollo in the sun chariot, is well known. It reappears in the famous clock formerly in Fontainebleau, and now in Versailles.[4] The pedestal in question, attributed to Boulle or his workshop, has the well-known ornamentation of this period. In this case, it has undergone some change, not only the unified sweep of line, the manner in which the forms of feet, body and headpiece fuse into one another, but also the flowing base to the volutes and the general ornamentation is evidence of an origin not earlier than 1720. Moreover, the clock does not fit the stand exactly. According to long standing tradition this clock is supposed to have been a present made by Louis XIV to his nephew Max Emanuel of Bavaria.

The clock[5] alone, slightly altered by the addition of the cartouche, and fitted upon a more modern pedestal by Cressent, belongs to the Louis XIV period. The ornamental motives of the stand—satyr masks at the corners, strips of acanthus, and the flame-like shell work above the middle cartouche—all give proof of Cressent's participation in the piece. Only one motive has been carried over from its Boulle prototype, namely, the female masks placed above the base as middle cartouche. The dolphins at the feet are probably to be considered purely as ornament, and not as being motivated by the association with the Dauphin. The clock is described in eighteenth century inventories as a copy from the fountain

[3] Collection Paul Dutasta, June 1926 (pl. XXX).

[4] Reproduced in Molinier III, p. 75.

[5] The work is signed " Et. Lenoir à Paris."

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at Versailles presenting a Phœbus in the four-horsed sun chariot.

The suave and flamboyant shell work, grooved and pierced, also occurs in the case of a clock [PLATE II, C] (signed J. Baptist Baillon), mounted on volutes between which a dragon reclining on rocks is displayed. This also, witness the saleroom catalogues, is a motive to be found in Cressent's works. The virile freshness of the modelling alone betrays the master hand.

Last of all there are the simpler works in the Cressent manner, and possibly attributable to his workshop, such as the two little corner cupboards [PLATE II, B]. These have the well-known geometrical marqueterie, and the central figure of a cupid over a pediment of trophies and weapons on the door. Documentary evidence for assigning authorship is missing in this case also, but the quality of the craftsmanship is a sufficient basis for the assumption.

An all-embracing catalogue of Cressent's work will be compiled only when the contents of the most important private collections of Europe and America have been published. It would then be possible to procure adequate reproductions. Several works might in this connexion be mentioned, e.g., the collection of the Baron Alfonse de Rothschild possesses in addition to the afore-mentioned commode, no less than five excellent pieces and a clock. The two coin cabinets, mounted on tables with corner busts, are probably identical with the pair described in the sale catalogue of 1757, and a third example in the collection of Baron Edmond de Rothschild in Paris is treated in detail by Ballot.

In the Rothschild Vienna Collection is a large "bureau plat" with busts of warriors at the corners, which goes with the tables of the cabinets. Similar pieces are to be found in the Trivulzio Collection in Milan, and in the Palais d'Elysèe, in Paris. Belonging to the afore-mentioned commode in Vienna are two encoignures, decorated in front by female masks framed in by ribbon work, and on the sides with shells and ribbons. The most important enrichment of the work of Cressent in the hands of the dealers was a complete suite consisting of two commodes (similar to the well-known example in the Schlichting Collection in the Louvre), and the accompanying two encoignures, which turned up at Messrs. Duveen Bros. in Paris, in 1925. A simple three-fold library cabinet with bronze decorations similar to the one described in catalogue 49, No. 1, turned up at a dealer's (Herr H. Ball) in Berlin. This piece had only ornamental and not figured bronze work. As soon as more examples have been made public, it will be easier to discriminate between the works of Cressent and the mass of French furniture, not yet identified, of the Louis XIV and Regency period.

EARLY DERBY PORCELAIN

BY W. B. HONEY, BERNARD RACKHAM AND HERBERT READ

THE porcelain made at Derby before 1770 has for long been the subject of speculation and discussion, sometimes decidedly acrimonious. That a factory existed there as early as 1756 was proved by the advertisements discovered by Nightingale.[1] Tradition had reported even earlier activity, but until recently no piece of porcelain could be cited as an undoubted Derby production of the period before the amalgamation with the Chelsea factory. Even now, the three unmistakably marked pieces bear little or no resemblance to other existing specimens, and are thus almost useless as a means of identifying the other productions that doubtless survive. These marked specimens are three closely similar cream-jugs with strawberries applied in relief round the base. One, in the Victoria and Albert Museum (No. C. 629-1920) is inscribed, by scratching in the paste before firing, *D 1750* in cursive script; the second (Figs. 2, 3), in the possession of Mr. Egerton Leigh, mentioned in Chaffers, *Marks and Monograms*, 13th ed., 1912, p. 829, where it is erroneously described as painted, is similarly inscribed with the *Derby* in full, but undated; the third, in the British Museum, is marked with the initial *D* alone. All are of poor quality and tend to a pinkish tone; they teach us little beyond the existence of a factory at Derby at this date.

The most important literary document in the case is still the draft agreement published by Jewitt.[2] This was never executed, though dated as for January 1, 1756, but provides the most valuable evidence we have regarding the persons concerned. "John Heath of Derby, . . . Gentleman, . . . Andrew Planché of the same Place, China Maker, . . . and Wm. Duesberry, of Longton, in the County of Stafford, Enamellor," were named as partners "in the Art of making English China." The first-named, who was actually proprietor of a pottery at Cockpit Hill, in the town of Derby, was to find a thousand pounds and to take a third share

[1] *Contributions towards the History of Early English Porcelain*, 1881, pp. lxxvii.—lxi.

[2] *Ceramic Art in Great Britain*, 1878, vol. 2, p. 64.

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Derby porcelain figure marked WD—CO; about 1760. (Mr. Wallace Elliot)

Plate I. Early Derby Porcelain

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of the profits. Duesbury had been active as an enameller in London some years previously, and was to become famous later as the sole proprietor of the Derby works, and the purchaser, or reputed purchaser, of the Longton Hall, Bow and Chelsea factories.

But of Andrew Planché, named as "china-maker," little is known. A vague tradition was reported in 1809[3] by a Mr. Locker, clerk at the factory, to the effect that about 1745 a man, said to be a foreigner in very poor circumstances, living in Lodge Lane, made "small articles in china such as birds, cats, dogs, sheep, and other small ornamental toys," and fired them at a pipe-maker's kiln; it has generally been assumed that this "foreigner" was Andrew Planché. He was apparently living in Derby in 1751, as in that year he had a son baptized in St. Alkmund's Church.[4] Planché may well have been employed in Derby as a "china-maker" during the five years between this date and that of the draft agreement, but nothing is known of an actual connexion either with any factory existing during this time, or with that subsequently established in Nottingham Road (the famous Derby China Works).

That important figures were in fact made at Derby soon after 1750 is proved by the workbooks of William Duesbury, relating to his employment as an enameller in London.[5] Frequent entries under dates between 1751 and 1753 refer to "Darbey" and "Darbishire figars" of dancers, "sesons," and the like. These are unlikely to have been of a size suitable for firing in a pipe-maker's oven, and as a pottery was already in existence in Derby (the Cockpit Hill Works, well known for their slip-ware), actually under the proprietorship of John Heath, it is more probable that the figures enamelled by Duesbury were made and fired there. That a porcelain factory existed in Derby before 1756 is further proved by an entry,[6] dated June, 1754, in the register of a Derby church, recording the marriage of William Whitehall, "labourer at the China House." The same labourer was employed eighteen years later as "fireman" at the Nottingham Road factory. The unsigned agreement may well have referred to the transference to the latter premises, or the establishment there on a large scale, of a manufacture previously carried on at Heath's Cockpit Hill pottery. The date of the actual foundation of the new works was apparently about April 19, 1756. This date is quoted in a later document[7] as that of an indenture conveying the Nottingham Road premises to John Heath. The exclusion or withdrawal of Planché remains unexplained. It has been stated[8] that he had been in Saxony, and "there learnt the art of making porcelain at Meissen." He is said to have been living at Bath in 1804, and to have died "a few years later."

Of Derby porcelain after 1756, London advertisements appeared at various dates until 1758, and constantly laid stress on figures "after the finest Dresden models." One advertisement, in fact, speaks of the factory as "Derby or Second Dresden."

The Derby porcelain here to be discussed will thus naturally fall into two classes, representing the productions of the Nottingham Road factory after 1756, and those of its predecessor, made presumably under the direction of Andrew Planché. It has already been suggested[9] that some of the earlier Derby productions lay hidden in the large class of unmarked figures which have hitherto been loosely assigned to Chelsea. These show certain well-marked common characteristics. The bases (which are often flat) show three or four dark unglazed patches left by the pads of clay on which the pieces rested during their second or glaze firing. These patches are, it is true, found occasionally on porcelain of other manufacture, as on the Leda and the Swan (Schreiber Collection, No. 171) marked with the red anchor, and on a vase also in the Victoria and Albert Museum (No. 485-1875) marked with the gold anchor. They are, however, of very constant occurrence on the presumed Derby pieces, and are present as a rule on later figures, both biscuit and coloured, bearing the serial numbers of the Derby price-list, and therefore unquestionably of Derby manufacture. On many of these early figures the colouring includes a very distinctive turquoise green, with a tendency to become discoloured to a dirty brownish tone. Modelling of heads and flesh-painting are also very distinctive, and the whole group shows a marked "family likeness." The related "useful" wares often show painting by one of two hands. In one style, the stalks of flowers and leaves have a peculiar thread-like appearance; in the other, large and somewhat clumsy, but naturalistic, moths, beetles, and other insects, realistically

[3] Quoted by Chaffers, *op. cit.*, 13th ed., 1912, p. 818.
[4] Jewitt, *op. cit.*, vol. ii, p. 65.
[5] Described and published in part in W. Benrose, *Bow, Chelsea and Derby Porcelain*, 1898, pp. 7-17.
[6] See F. Williamson, "The History and Classification of Derby Porcelain" (in *The Museums Journal*, vol. 22, p. 141). No earlier entry of this kind can be quoted, as occupations began to be entered in the registers only in 1754.
[7] This recorded the transfer of the premises to William Duesbury on the bankruptcy of Heath in 1780.
[8] Jewitt, *op. cit.*, vol. ii, p. 65.
[9] By B. Rackham: *Victoria and Albert Museum, Catalogue of the Herbert Allen Collection*, 2nd ed., 1922, p. 15; in *The Cheyne Book of Chelsea China and Pottery*, 1924, p. 95; and in an editorial note (No. 24) in Hannover, *Pottery and Porcelain*, vol. 3, 1925.

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drawn, were a favourite motive (Fig. on p. 301).

Related to this class, and sometimes employing the same models but on a smaller scale, is a class of figures of apparently earlier date, made of a body of noticeably light weight, with a strongly " blued " glaze. The lady with a lute in PLATE III, C, is a characteristic example; another is a group of lovers with an eavesdropping clown after a well-known Meissen model by Kaendler.[10] Pale colouring without gold is a noticeable feature of these.[11] Dresses are often decorated with the thread-stalked flowers noted above.

In the absence of marks the conjectural attribution of these two classes to Derby has hitherto rested upon their frequent correspondence with the later, known, productions of Derby,[12] and upon such technical similarities as the " dry patches " mentioned above. The large proportion of figures among the surviving specimens accords with the tenour of the London advertisements. There is also a further argument based on the unlikelihood of their having been made elsewhere. They are different in glaze and colouring from the Chelsea examples marked with the anchor, alike " red-anchor " and " gold-anchor," and it is noteworthy that the figures form by far the greater part of the unmarked figures among those hitherto assigned to Chelsea. They differ in modelling from the specimens ascribed to Longton Hall, though the " pale-coloured " group bears some resemblance to a well-known pair of figures of a seated boy and girl with a basket. These are, however, linked with the Staffordshire factory on other considerations, and an analysed specimen[13] has been shown to contain a large amount of lead, unlike the light figures here under discussion.[14] The absence of phosphoric acid (due to bone-ash) precludes the possibility of their having been made at Bow[15] or Lowestoft; whilst it is true that there is no evidence for the use of bone-ash at Bow before the date of the patent applied for in 1748, it is highly improbable that figures so advanced in style as these were made there so early—indeed Mr. William Burton[16] is sceptical as to the possibility of making any porcelain at all from the ingredients specified in the earlier Bow patent of 1744. As regards Worcester, the few figures made there are known to have contained soapstone.

But a definite confirmation of this conjectural attribution is now furnished by a marked figure of a bag-piper, first brought to our notice by the courtesy of Mr. Alfred Hutton and now in the possession of Mr. Wallace Elliot [PLATES I and II, A]. This is a typical example, and bears on the base the incised letters *W D-Co*, which may be plausibly regarded as an abbreviation of " William Duesbury and Company." This particular model seems to have been a favourite, as many versions of it are extant, in various sizes; two, in each case with a companion shepherdess, are in the Herbert Allen Collection; in one instance the groups are mounted as candlesticks. The number of analogous figures is large, and many of them are of a pastoral character. There are also figures of Britannia, Falstaff, Mars, Bellona, Justice, a group of musicians with a performing dog after Vanloo, dancers, pedlars, harvesters, a map-seller [PLATE II, D], and a man holding a cock [PLATE II, E], etc.[17] The two last-named are from Meissen originals by Kaendler. The Diana [PLATE III, B] has been analysed by Dr. Plenderleith and found to contain no phosphorus. A somewhat later figure of a harvester carrying a keg over his shoulder, resembling in style, colours and flower painting the map-seller [PLATE II, D] was found on analysis to be of similar composition, but for the addition of a small amount of lead oxide;[18] a Chelsea figure of this later period (we shall see that the map-seller and its class may be dated about 1760-70) would have contained bone-ash.

As we have suggested, the earlier of these figures are those with pale colouring and

[10] Schreiber Collection, *Catalogue*, pl. 1, No. 197. It is important to note the larger version of the same group of the later, " patch " family, of which an example in the collection of Mr. F. E. Sidney is given in W. King, *English Porcelain Figures of the Eighteenth Century*, fig. 43.

[11] This class was pointed out by B. Rackham in an editorial note (No. 33) in Hannover, *op. cit.*, vol. 3, and in *The Connoisseur*, vol. lxxii, 1925, p. 138.

[12] Instances are a figure of Falstaff, the bagpiper shown in the colour plate, and certain figures in fancy dress, all of which are to be found in 19th century Derby versions.

[13] H. Eccles and B. Rackham, *Victoria and Albert Museum, Analysed Specimens of English Porcelain*, No. 8, p. 26.

[14] The specimen in the Victoria and Albert Museum here reproduced (Fig. 11) has been kindly analysed by Dr. H. J. Plenderleith, with the following result:—

Silica	70.4
Oxide of lead	2.1
Alumina	5.4
Oxide of iron	Trace
Lime	20.6
Magnesia	1.3
Alkalis	Not estimated
	99.8

[15] By the same argument, on the contrary, a Bow origin seems probable for a pair of figures in Mr. E. F. Broderip's gift to the Victoria and Albert Museum, which have been taken for early Derby productions (see E. E. Hyam, *The Early Period of Derby Porcelain*, 1926, p. 18). One of these is marked with a cursive *D* (not unlike those on the dated cream-jugs); another figure from the same mould bears the incised letters AF. Analysis by Dr. Plenderleith has proved these figures to contain a substantial percentage of bone-ash. They are, moreover, very similar in modelling and painting to well-authenticated Bow figures.

[16] *History and Description of English Porcelain*, 1902, p. 59.

[17] Under their former mistaken classification of Chelsea many of these are shown in the illustrations to the catalogues of the Schreiber (plates 19, 21, 22, 27) and Herbert Allen Collections (plates 8-12) at the Victoria and Albert Museum.

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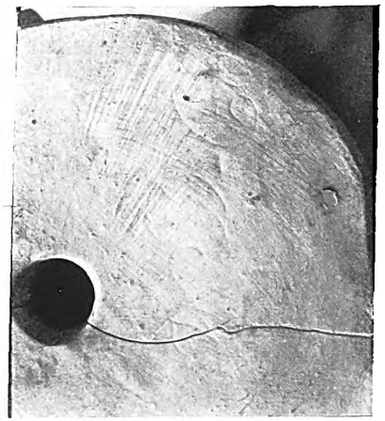
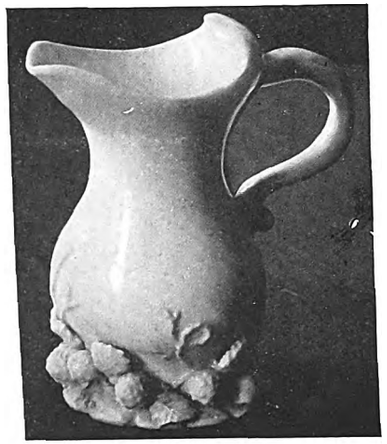
A—



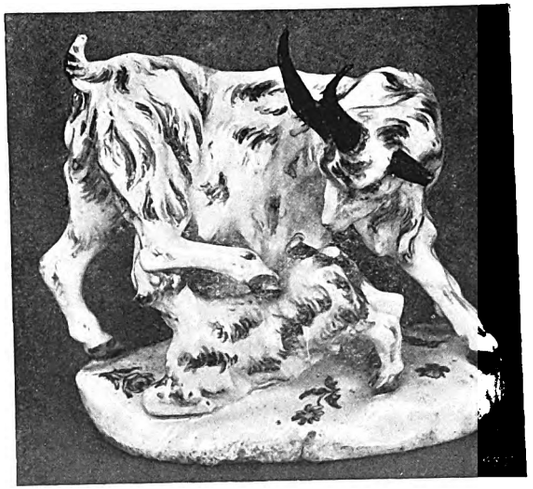
B—

C—

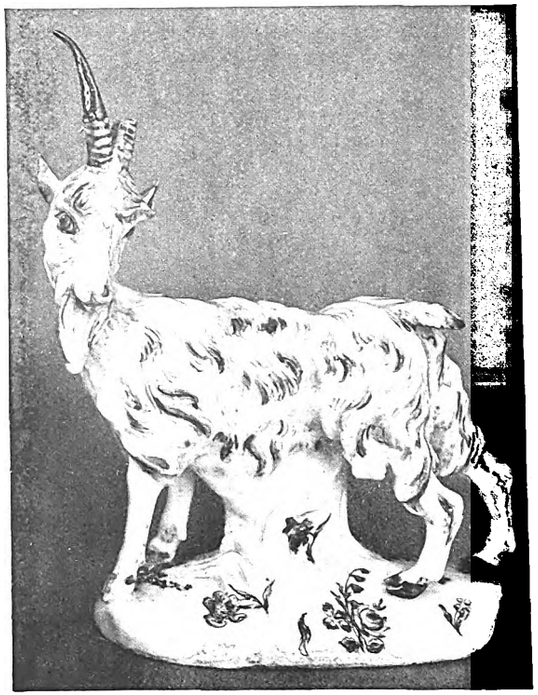


D

E



—F



—G

A—Mark on the figure on PLATE I; *B, C*—Cream jug; height, 8.9 cm.; dated 1750. (Mr. Egerton Leigh); *D, E*—Figures of a map seller; height, 17.4 cm.; and of a man holding a cock; height, 20.3 cm.; about 1765. (Victoria and Albert Museum); *F, G*—Pair of figures of goats; heights, 10.8 cm. and 16.5 cm.; about 1755. (Schreiber Collection, Victoria and Albert Museum)

Plate II. Early Derby Porcelain

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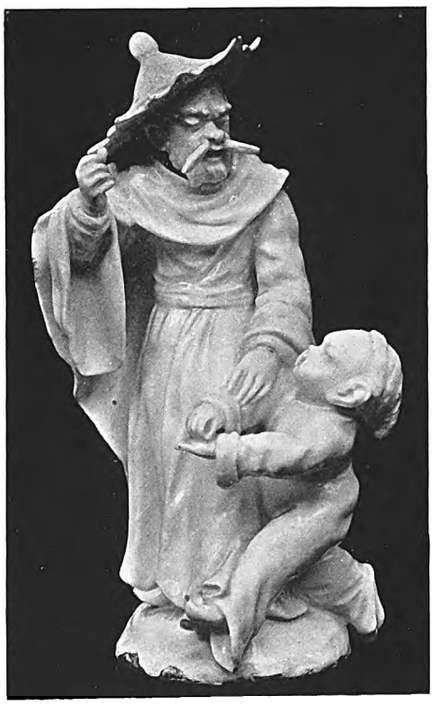
A, B—

—C

A—Lady with a basket of fruit; height, 15.6 cm.; about 1755; *B*—Diana: height, 25.4 cm.; about 1760; *C*—Lady with a lute; height, 14 cm.; about 1760. (Victoria and Albert Museum)

D—



—E

D—Chinaman and boy; height, 23.5 cm.; about 1755. (Schreiber Collection); *E*—Youth dancing; height, 18.4 cm.; about 1755. (Victoria and Albert Museum)

F—Plain white figures; about 1755; height of central figure, 20.6 cm. (Mr. Herbert Allen)

Plate III. Early Derby Porcelain

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no gilding, and it seems likely that this colouring was an imitation of the delicate tones of the red anchor Chelsea, and the class may be roughly ascribed to dates between 1756 and 1760. For the later statuettes and groups, which are of the type of the map-seller and often lavishly gilded in the style of gold anchor Chelsea, a date is fortunately provided by a very typical specimen formerly in the collection of the late Lord Leverhulme.[19] This bears the inscription *George Holmes did this figer 1765*. Holmes was probably a " repairer "; he is perhaps the G. Holmes named in a list of hands working at the factory in 1787 quoted by Jewitt.[20]

FIG. PLATE PAINTED IN COLOURS; ABOUT 1765. (MR. HERBERT ALLEN.)

The " useful wares " made at Derby in this period may be identified by the peculiarities we have described, but it should be mentioned that a plate in the collection of Mr. Herbert Allen (Fig.) bears a red anchor, although painted in colours, including the turquoise-green, which we think are peculiar to Derby. Pirated marks (the crossed swords, for instance) were common enough at this time, and the Chelsea anchor was, of course, familiar to Duesbury. But the more serious question of marks added later must also be considered here; and on this point it is relevant to mention a dish in the Victoria and Albert Museum (No. C. 179-1910), also marked with a red anchor, though it has all the characteristics of late Bow, and is totally unlike anything made at Chelsea. This dish is discoloured as if by unskilful refiring, and the form of the mark itself (unlike that on Mr. Allen's plate) is not at all convincing. It should be remembered that it is always possible for a dishonest person, with sufficient skill, to add a mark in a fusible enamel without injuring the porcelain.

If the porcelains here described may be admitted as made at Derby before 1770, what part of them, if any, may be regarded as the work of Andrew Planché, the " china-maker "? They all form a coherent group, but Planché's disappearance would suggest a sharp division.

We are greatly indebted to Mr. Alfred Hutton for his kindness in drawing our attention to a class of pieces, hitherto assigned for the greater part to Bow, with certain common characteristics, notably in the appearance of the foot, where a narrow band occurs bare of glaze, as if the latter had shrunk on the sides in the firing. Mr. Elliot has suggested that this phenomenon is probably due to the figures not being entirely dipped in the bath of glaze, as a precaution against the glaze adhering to the bottom of the oven.

Dr. Plenderleith has analysed two typical specimens of this group, the seated lady shown in PLATE III, A, with enamelling of a somewhat unskilled and primitive appearance, and the lively group, plain white, of a Chinaman punishing a little boy [PLATE III, D]; he reports that neither contains bone-ash, showing that their former attribution to Bow cannot be upheld. Of the lady there is, as we have already seen, a later, slightly modified version at South Kensington [PLATE III, C] belonging to the class with pallid colouring already discussed. The characteristic bare edge is shown again in a pair of goats in the Schreiber Collection [PLATE II, F, G]. Another figure which may be brought into connexion with this class is the dancing youth [PLATE III, E], also found on analysis to be non-phosphatic; it is enamelled in fresh tones of pink, yellow and green, without gilding, and bears an incised mark consisting of a letter, apparently Y, within a triangle enclosed by a circle. The same mark is borne by a defective group belonging to Mr. F. E. Sidney, of a dog barking at a cat in a tree. In all the figures of this early class, paste and glaze are of a solid creamy white. The modelling is usually vigorous. White figures are common, and painting where it is found is generally somewhat crude, and the same hand may be recognized in certain peculiarities of colour and in the treatment of flowers.

The contention that this " dry-edge " group may be the work of Planché again rests upon the negative argument that they are unlikely to have been made elsewhere; they are, moreover,

[18] The analyses are as follows:

	Diana	*Harvester*
Silica	74.1	68.5
Oxide of lead	Trace	4.5
Alumina	4.8	5.5
Oxide of iron	Trace	Trace
Lime	22.8	17.6
Phosphorus pentoxide	Trace	Nil.
Magnesia	Nil.	2.5
Soda and potash	Not estimated.	Not estimated.
	101.7	98.6

[19] *Sale Catalogue*, Part 3 (New York, 1926) No. 112 (described as Chelsea); illustrated on page 39.

[20] *Op. cit.*, vol. ii, p. 102.

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obviously early in date, and the paste and glaze are quite unlike the marked Chelsea pieces of the corresponding period. Whilst they do not resemble anything produced in France, there is an un-English character in the modelling of some of the pieces (such as the boy milking a goat, in Mr. Herbert Allen's Collection, PLATE III, F), and this is consistent with the suggestion that they are the work of a Frenchman. So, too, are the strange marks. It is tempting to regard the painting as that of an "outside enameller" such as Duesbury, who, as we know, decorated Derby figures in London between 1751 and 1753.

There is a marked difference between the beautiful creamy glaze and paste of this class and the strongly "blued" glaze of many of the "pale-coloured" family here ascribed to the first years of the Nottingham Road factory, and it may be conjectured that this is due to the fact that Planché's receipts were not at the disposal of Duesbury and his partner. The rarity of models common to the two groups suggests that Planché's stock of models also was not transferred: the ladies shown in PLATE II, A and C, are the only exception known to us.

As a rule the porcelain ascribed to Planché is superior in artistic merit to that of the later period. The well-known Chinese groups, such as that shown in PLATE III, D, the boy milking a goat and the pair of wild boars in the Allen Collection [PLATE III, F], are among the best modelled pieces in early English porcelain.

Little remains to be said of the productions of the factory after 1770. Its history was fully recorded by Haslem.[21] There can be no doubt, however, that the gold anchor was often used on pieces made at Derby in the "Chelsea-Derby" period: such a figure as that of Lord Chatham in the Schreiber Collection has many of the characteristics of the 1760-1770 class here described. But a recent discovery is worth mentioning now as a small addition to our knowledge of the artists and workmen. The modeller, John James Spengler, of whom Haslem and Jewitt knew no more than that he was a wandering Swiss who gave much trouble to his employers at Derby, has been proved to be none other than Hans Jakob Spengler, the scapegrace son of the director of the Zurich factory, Adam Spengler. Thanks are due to Dr. K. Frei-Kundert, of the Schweizerisches Landesmuseum at Zurich, for this information.

[21] *The Old Derby China Factory* (1876).

MANET AS PORTRAIT PAINTER

BY PAUL JAMOT

I—THE PORTRAIT OF ZOLA AND LA FEMME AU PERROQUET

IN 1868 the Selecting Committee of the Salon at last showed signs of yielding, and the two canvases sent in by Manet were accepted. But the critics refused to capitulate, with a few honourable exceptions, including M. Théodore Duret and Émile Zola. Baudelaire, who from the first had recognized the genius of Manet, was kept out of the strife by illness, by absence, and finally by death. Manet, in 1866, found a new defender in the person of a young writer just making his debut as a critic in "l'Evènement," a paper much read at the time, and edited by Villemessant, the future founder of "Figaro." Émile Zola stepped into Baudelaire's place in the ranks of the combatants, though, of course, he had little of Baudelaire's delicacy of feeling, superiority of taste, or quickness of eye, for all his warmth and courageousness. However, after the Salon of 1868, Castagnary, champion of realism, but committed to Courbet, began to mingle praise and blame, to speak of the "inexpériences de métier" and of the "erreurs echappées à la main de l'artiste," these inopportune reflections being suggested to him by two canvases now regarded as masterpieces by all who know and love good painting.

The *Portrait of Émile Zola,* a bequest by the widow of the celebrated novelist, now hangs in the Salle des États in the Louvre. There it arrests the attention and challenges supremacy among its rivals, which include, to speak only of portraits, *Bertin, Mme. Rivière, L'Homme à la ceinture de cuir, La Femme à la Perle,* and the Delacroix *Self-portrait.*

The other canvas sent by Manet to the same salon was painted nearly two years earlier, and had already been shown by Manet in 1867, under the title *Jeune Dame en* 1866, at his own exhibition at the Pont de l'Alma. It was also known as the *Femme en rose,* because of the long peignoir which hangs in full straight folds on the graceful figure of the sitter. A third title, *Femme au Perroquet,* finally displaced both. The sobriquet was at once applied to it by the public owing to a supposed analogy, arbitrary enough, to the celebrated picture by the same name by Courbet, which depicts a reclining nude. In the right-hand corner in the foreground there is, indeed, a parrot clinging to the top of its perch. Its brilliant plumage strikes the necessary note of liveliness in the soft and subtly shaded harmony composed by the pale face under the bands of ruddy gold hair, the peignoir just inclining to pink, almost as pale as the *mate* surface of the flesh, and the posy of violets which

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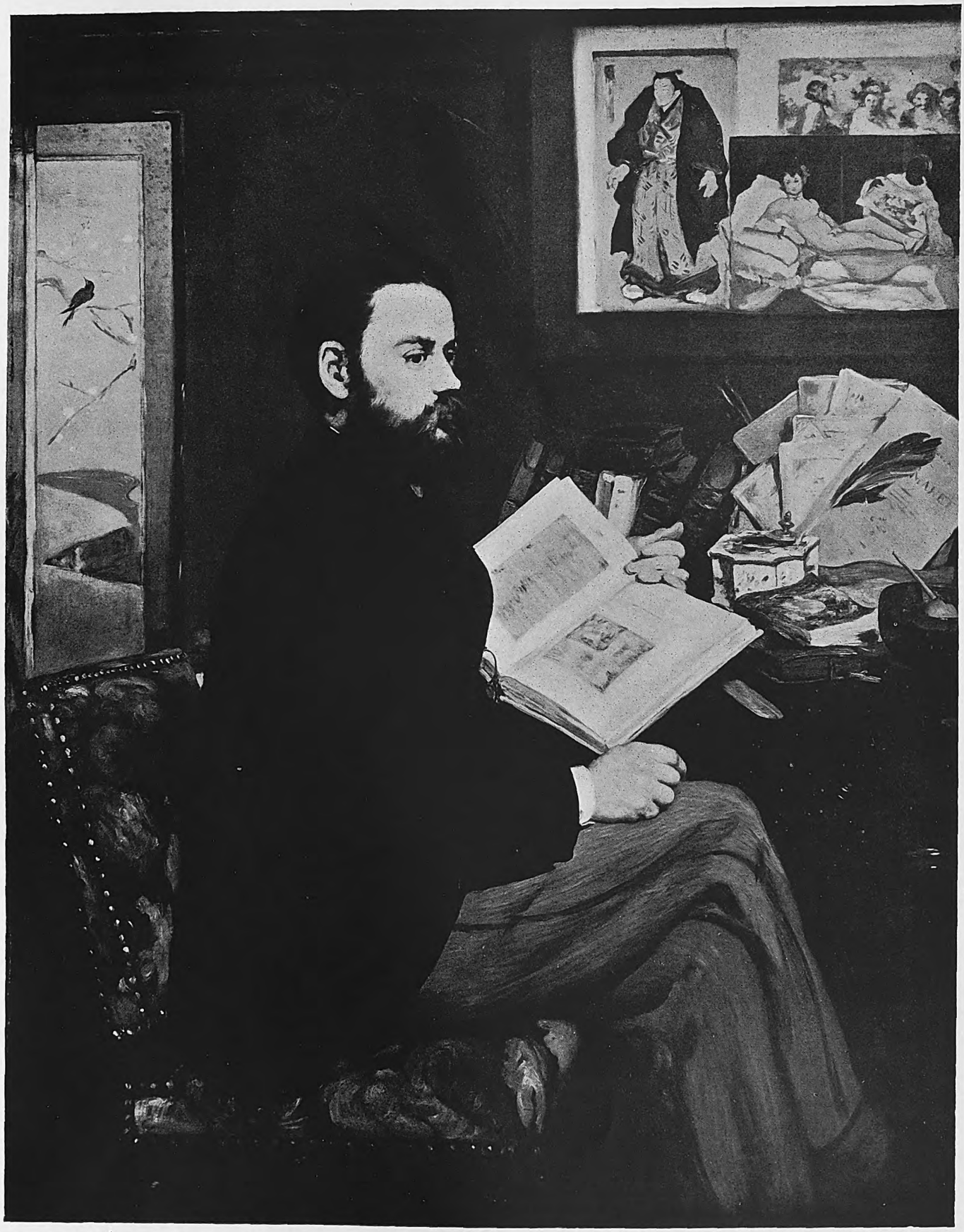

Portrait of Émile Zola, by Edouard Manet. Canvas. (Louvre)

Plate I. Manet as Portrait Painter

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A—La Femme au Perroquet, by Manet. (Metropolitan Museum, New York)

B—Portrait of Mme. Maître, by Renoir. Canvas, 1.30 m. by 0.83 m.

Plate II. Manet as Portrait Painter

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the young woman holds in her raised hand, and towards which she slightly inclines her head. One is simply amazed by the stupid jokes which this woman and her parrot inspired in journalists who took themselves for wits. The bird caused almost as much ink to flow as had, three years earlier, the black cat in the *Olympia*. To-day, placed amid masterpieces in the chief salon of the Metropolitan Museum, the *Femme au Perroquet* reveals itself as one of those rare and perfect feminine images in which psychology and æsthetic of a period are summed up, and to which the successive generations return, finding there the material for inexhaustible dreams. She has, besides, all the aristocratic grace and all the poetry of some Watteau princess in a fête galante, and at the same time she has a certain *grandeur* almost severity, recalling the finest full-length figures of the sixteenth century.

The *Portrait of Émile Zola* was the young journalist's reward for the leading part he took in a brilliant Press campaign. It has for the Louvre the double interest of being a marvellous piece of painting by a great artist, and of recording the features of a man who occupies a considerable place in literary history. One could wish that great poets, novelists and scholars were always portrayed by the best painters of their times. Such good fortune is comparatively rare. By a coincidence, we can see to-day on the same wall of the Salle des États, beside Manet's Zola in his study, a portrait of *Baudelaire* seated on a table corner, and bending over a book, painted by Courbet in his large picture, *l'Atelier*.

Manet has done everything in his power to exhibit his hero in a setting suggestive of intellectual work; even the disorder of the papers littering the table bear eloquent witness to that. Among the papers we can distinguish Zola's brochures; we can read the title "Manet" on one cover. The wall, no less than the table, reveals the sitter's occupations and tastes—those of the most enlightened artists and amateurs. It was the time when Japanese art began to be known. A frame contains a Utamaro print and an engraving of the *Borachos* by Velázquez, the latter being half hidden by a photograph of the *Olympia*. Behind Zola's armchair we see one of the panels of a Japanese screen. The background of the picture and these various still-life details are painted with a lively touch describing everything truthfully, but without insistence. We have here one of those technical triumphs that are characteristic of Manet, but never, I think, has he carried further tasteful arrangement and beautiful depiction.

However, we must not conclude, as did, with more or less good faith, the critics of 1868, that the model is sacrificed to the setting. The table, books, inkpot, wall, print, screen, to all of which Manet gave so much relief and reality, and in which his dexterity is so delightful, are in no danger of unduly asserting themselves to the detriment of one's human interest in the sitter, which should remain the chief theme. He felt certain that in the end he would be able to attain a higher, more striking note to dominate the brilliant whole. He never seems to experience the least embarrassment on account of the accumulation of objects in the background of his canvas; in an armchair covered by a vividly-patterned tapestry, fastened by brass-headed nails, he contrasts, with a few strokes of the brush, the pale grey of the trouser and the deep black of the velvet coat; then with a fluid impasto he models the fully lighted face, almost boyish, in spite of the strong black beard, the myopic eye from which the eyeglass has fallen, and the hands, so expressive of laborious goodwill. Those two hands, drawn with such astonishing certainty, are portraits in themselves—the one holding the open book shows only the clasped fingers at the top of the white page, the other, resting on the knee, is only half clenched; it lacks grip, as if to indicate heaviness rather than power.

It is interesting to compare Manet's *Portrait of Zola* with the *Portrait of Duranty* by Degas, and that of *Gustave Geffroy* by Cézanne. The three artists set out to accomplish the same task, the depiction of a writer in his study amidst books and papers, that are the witnesses and instruments of his work, and each aspired at the same time to create a souvenir of public services rendered to the artist by a critic. The Duranty was painted by Degas in 1879, the Geffroy by Cézanne in 1890. Manet's is undoubtedly the earliest, and it seems impossible that Degas and Cézanne were not more or less consciously thinking of his canvas. In 1868 the idea was new. It is, of course, natural enough to place near a man of letters the table on which he writes and the books he has read, or will read; that has always been done. But what is new is the importance, the brilliance, and the life with which the setting of the study is invested. Instead of being merely accessories such as, in the paintings by old masters, were used to identify a saint or a mythological divinity, Manet has already aspired to contrive the background of his picture out of elements of psychological and moral as well as of picturesque significance, and to compose something in the nature of an interior landscape, playing the same part as orthodox landscape in works which interpret the most beautiful and most complete of pictorial themes: man in

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natural surroundings. Degas wished still further to refine that conception of portraiture showing the sitter in an atmosphere evoking his character, his manner of life, and his personality. He moves the table, which Manet places in the middle distance with all the objects resting on it, to the edge of the canvas in a line of perspective starting from a fair height which gives it nearly two-thirds of the picture surface, while the hero of the piece is relegated to the further corner. It is thus that he displays to us Duranty, theorist, art critic, and realistic novelist. The writer, surprised at work, is caught in the act of raising his head and shoulders sharply from his paper. One of his eyes is wide open, the other, half closed, is drawn towards the temple by a familiar gesture of the hand, on which his cheek rests. This irritable-looking man stares at us blankly, for he is absorbed in the elusive word, the phrase that will not run trippingly. He is, as it were, a prisoner between the paper-strewn table which separates him from us, and the bookshelves on to which his chair backs.

In the celebrated *Portrait of Gustave Geffroy* the presentation is almost the same; but Cézanne has loosened and set free the elements so nervously and capriciously assembled by Degas, and has introduced into the arrangement, the idea of which was no doubt suggested by Degas's picture, a characteristic feeling of power and nobility.

As for Manet, he has not tried to break radically with that classical tradition which demands that the subject of a portrait shall be placed in the foreground. Nor is he searching for peculiarities, or oddities. Degas is certainly more acute: he has subtly felt and expressed that almost painful tension existing in a writer's work. Manet achieves the general effect without effort, which does not prevent him from demonstrating with ease and naturalness his taste for unconventional poses. In showing us his subject in profile he gives us the illusion of surprising Zola unawares, as we should if we had stepped unnoticed into his study.

Also, without achieving that indescribable touch of the unusual, even of the bizarre, which characterizes Degas's imagination, he has recognized in his model that incongruity by which the Goncourts were at the same time struck. The latter made Émile Zola's acquaintance towards the end of 1868, when he was twenty-eight years old, and had just written an enthusiastic article on their novel, "Germinie Lacerteux." They note in their "Journal"[1] that at first "ce râblé jeune homme" had the air of a hard-working university man, and inclined to be dull. However, signs of acuteness soon became visible, and, in particular, there appeared under a somewhat pedantic exterior, a restlessness of temperament almost suggesting instability or neurosis. They soon became fairly intimate. Zola is often mentioned in the "Journal," and almost every time, even after he had won success and riches, with some allusion to his nervousness, to his melancholy, to his bitterness, to his self-pity.

Manet perhaps did not regard Zola with the inquisitive eyes of the Goncourts or with their genius for everything complicated. But in that oblique and rather vague look there does lurk something disturbed, something anxious. The depiction of the nose in profile accentuates its outline, and its "curieux méplats," as the Goncourts say. It was this nose which inspired them one day to a lyrical tirade:

> Le nez de Zola est un nez très particulier: c'est un nez qui interroge, qui approuve, qui condamne, un nez qui est gai, un nez qui est triste, un nez dans lequel réside la physionomie de son maître, un vrai nez de chien de chasse dont les impressions, les sensations, les appétences divisent le bout en deux lobes qu'on dirait, par moments, frétillants.[2]

Was it not, we might ask to-day, the nose of the writer who first gave a prominent part to the olfactory sensations in the novel?

There is a law of the art of humanity which lays it down that a good portrait should tell us almost as much about the author as about the model. Manet, "Parisien adorant le monde et d'une elégance fine et spirituelle," to use Zola's own words, gave distinction to all he touched. We need not be surprised if he has somewhat refined his young defender, or at least if, without betraying truth, he has instinctively stressed the side of Zola's complex personality most sympathetic to him.

This was, indeed, his habit, conscious or otherwise, in all circumstances. In the case of Zola, he was limited to some extent by the need to produce a good likeness. In the case of the other picture sent to the 1868 Salon, *La Femme au perroquet*, there was nothing to interfere with his liberty. For if it was conceived as a portrait, it was a portrait in which the model had no right of protest. She was deliberately transfigured by Manet. To-day, when we look at this beautiful picture, our double impression is of a sort that implies equality to the most famous portraits of the past. We are overwhelmed by the experience of coming into contact with such an apparition, recalling life itself in its peculiar, personal and hidden phases, thus represented by a single human being described in paint at a given moment in her earthly progress, all too short, through the world of the living; and what Manet, through his art, contrives to convey to us has so profound a significance that we feel ourselves possessed of an understanding so complete that

[1] Vol. III, p. 245 (December 14, 1868).

[2] Journal. Vol. VI, p. 254. (April 10, 1885.)

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it could never have been attained through any other channel, not even through a lifetime of daily intimacy. On the other hand, this figure, so intensely individual as to be isolated from all other living creatures, appears to be informed with a significance essentially collective, embodying as it does all that has been loved and yearned after and dreamed of by humanity during its terrestial experience. Thus he or she comes beautifully to stand as the symbol of a generation, and so a link between that generation and ours. It is no more than natural that such a symbolic image should be embodied in the feminine form; so it will be as long as art is served in the main by man rather than by woman.

This young woman, so elegant in the negligé of her peignoir and whose silhouette is so alluring, owes even more than the Zola to the aristocratic imagination of Manet. We know now who she was. Her name was Victorine Meurend. Manet, who always loathed professional models, noticed her one day in a crowd, attracted by the peculiar individuality of her physiognomy, by the sharp contrasts of her face, and by something intense and direct in her demeanour. He approached her without preamble, and she promised to come to his studio. She did so, and from 1862 to 1875 was his favourite model. Quick to catch the painter's meaning, she had, no doubt, as much subtlety of intelligence as of movement. He, for his part, painted her in various guises according to the humour of the moment. He made of her successively a street singer, a young Spanish bullfighter, the nude woman in *Déjeuner sur l'Herbe,* a guitar player, *Olympia,* and even, as I shall show in an article which will appear at about the same time as this one,[3] the *Fifre*. She was very slightly built, as one sees clearly in the *Olympia,* which allowed her to play realistically the part of the small boy of twelve or thirteen, in his too large uniform. This fine picture, now in the Metropolitan Museum, shows her in an almost equally unexpected disguise. Using the long peignoir to veil her body, except for the tip of one foot. Manet lengthened her proportions and, while rendering her face with the strictest truth, made of Victorine Meurend a women of social standing, full of a graciousness that is almost severe, and of an elegance at once natural and refined.

Some years later, in 1871, Renoir adopted a similar arrangement in his *Portrait of Mme. Maître.* Manet's parrot is replaced by a cage on a high pedestal decorated with flowers. The young woman is dressed in a blouse with pagoda sleeves above a double skirt. She holds a Japanese fan and contemplates the birds in the cage. The idea of painting a young woman standing beside a bird and the composition in vertical lines resulting from it are evidently based on Manet's picture. But it is not only in the blouse and the double skirt, in the fashion of 1871, that the *Portrait of Mme. Maître* differs from the *Femme au Perroquet.* Renoir, coming after Manet to treat a similar subject, desired to recast and enrich it. But the profusion of details and the intention underlined by the attitude of *Mme. Maître,* whose eyes follow the antics of the birds, whilst Manet's young woman seems to ignore the presence of her plumed companion, incline the work towards bourgeois sentimentality and anecdotalism. In spite of the size of the canvas, less, however, than that of the *Femme au Perroquet,* Renoir here is nearer Alfred Stevens than Manet. To be fair, we must say that the *Portrait of Mme. Maître* is not one of Renoir's most important paintings. The *Femme au Perroquet,* on the contrary, is a masterpiece, as entrancing in its delicacy and subtlety as it is imposing through the simple grandeur of its conception and style.

Thus, almost at the same time, Manet gives us two admirable examples of what we may regard as the two principal types of " grand portrait " (apart from official and ceremonial ones); the intimate portrait showing the sitter in a familiar attitude or action amid the thousand objects indicating his humour and his tastes; and the portrait in which the figure of the model, though its personality is observed and set down with no less penetrating precision, is detached from the setting of its daily life, and so generalized and transported to the abstract plane; the gestures, no less than the accessories, are made to conform to the imagination of the painter, this imagination being governed by the profound logic of feeling. One type may be described as the portrait of psychology, the other as the portrait of poetry. With what genial facility Manet, triumphing over the obstacles assembled with such deliberate prodigality, realizes the first programme in the *Portrait of Émile Zola*! In the *Femme au Perroquet,* starting from the reality he grasped and dominated, he clothes the other theme with a magisterial authority, which reconciles grace and nobility.

[3] Revue de l'Art ancien et moderne. (January, 1927.)

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SOME DRAWINGS BY CANALETTO

BY DETLEV BARON VON HADELN

THERE is a certain type of drawing by Antonio Canaletto which is as widely dispersed as it is familiar. I refer to those landscape drawings whose construction and perspective are the result of a literal exactitude of observation, but in which the minutest details are executed with all the picturesque freedom that the artist's graceful flow of fanciful line suggests. The works of art to which we refer are powerfully stylized and so complete in themselves that they were obviously intended, even at the date of their creation, for the collector.

This is not the place to deal with these drawings as a class, for as such they may be considered well known. I wish, rather, to examine some of the sketches and studies which, by virtue of their purely preparatory character, give one an intimate glimpse into the master's working methods. I am aware that a fuller study than this pretends to be would require a leisured consideration of the large collection of drawings at Windsor. First may be named two works, both bearing the fairly early date of 1729 upon them. One drawing presents *The Doge's Palace and the Riva degli Schiavoni,* and is to be found in the print-room at Darmstadt[1] [PLATE I, B].

The other drawing, dated 1729—in the collection of the late Professor William Bateson—exhibits *A View across the Piazzetta towards S. Giorgio Maggiore* [PLATE II, A]. I do not hesitate to declare these works to be composition studies. It is clear that the landscape painter must compose, even though he be limited by the domination of topographical detail, and therefore not so free as the figure painter. He is free to select his view point, his spacing, and his arrangement, and the subjective interpretation of atmospheric phenomena can leave him quite untrammelled. It is just these factors that for the landscape painter constitute composition.

In the sketch in the Bateson Collection, Canaletto has materialized only the essence of his compositional idea. He has reduced the suggestion of architectonic detail to a minimum since his impulse was to show nothing more than the way in which the architectural masses of the wings lead to a low horizon, and a luminous sky which takes up two-thirds of the picture surface.[3]

The sketch in Darmstadt is less synthetic; it is more carefully worked out, but its real significance lies not so much in the greater precision of the details as in the manner in which they are employed to create a picturesque unity.[4] The same applies to a view of the Rialto in the Ashmolean Museum, Oxford [PLATE I, D],[5] upon which an excessively short but interesting note is to be found, for in the lower right-hand corner the word " sole " (sun) appears, which can only mean that the sun was reflected on the water's surface at this point whilst Canaletto was sketching the view. A study [PLATE I, C][6] in the collection of Mr. Archibald G. B. Russell, Lancaster Herald, also belongs to this group of sketches. A more significant impression than is here made by means of a few hurried strokes can scarcely be imagined. Details are barely suggested, and yet these few hasty lines arouse in us a complete picture of the unique magic of the palaces on the Grand Canal, and the peculiar quality of the Venetian atmosphere.

In the group of compositions under consideration one drawing in the Darmstadt print-room of a view of the Piazzetta stands out conspicuously [PLATE I, A].[7] In this case we have not the first materialization of a compositional idea; but the second, in which a correct working out of the perspective is indulged in—possibly with the aid of the camera obscura.[8] Each smallest architectonic detail is introduced into the rigid linear scheme. Nevertheless everything which might obscure the purely scientific character of this study has been discarded. No decorative figures relieve the spaces, no cloud floats in the sky, even the play of light and shade is eliminated. The remarks written by Canaletto below the drawing are interesting. They are to the effect that the picture in question was

[1] A. E. 2247. Pen on white paper; height, 249 m.m.; width, 346 m.m. At the top in Canaletto's handwriting, " Veduta versso Castello cite della piacetta." Below, " Marzo 1729 Venetia."

[2] Pen on white paper; height, 183 m.m.; width, 268 m.m. Dated 1729—" Veduta della piaza versso il mar "—In the same collection is a sketch of the Fontaco degli Turchi and the neighbouring Palaces (pen; height, 157 m.m.; width, 228 m.m.).

[3] A painting by Antonio Canaletto, with approximately the same composition is to be seen in the Galleria Corsini in Rome, but the view point is somewhat higher so that the foreshortening of the ground becomes less sudden.

[4] Two similar paintings by Antonio Canaletto are known. The one is in the Wallace Collection, the other formerly in the possession of A. H. Buttery, in London, belong to Senator Luigi Albertini, of Milan. Furthermore a copy of Canaletto's by Visentini showing a similar view is in existence. All these compositions differ, however, from the Darmstadt drawing in that the perspective is less sudden.

[5] Pen—above " Veduta del ponte di rialto in faza lerberia.

[6] Pen on white paper, height, 192 m.m.; width, 277 m.m.

[7] A. E. 2248. Pen on white paper. Height, 258 m.m.; width, 408 m.m. Below in Canaletto's handwriting: " Lanno 1732 il mese di luio per ingiltera."

[8] For the use of the camera obscura by Canaletto see Zanetti, Pittura Veneziana, 1792, p. 599—also Moschini's Letteratura veneziana del Secolo XVIII, Vol. III, p. 77.

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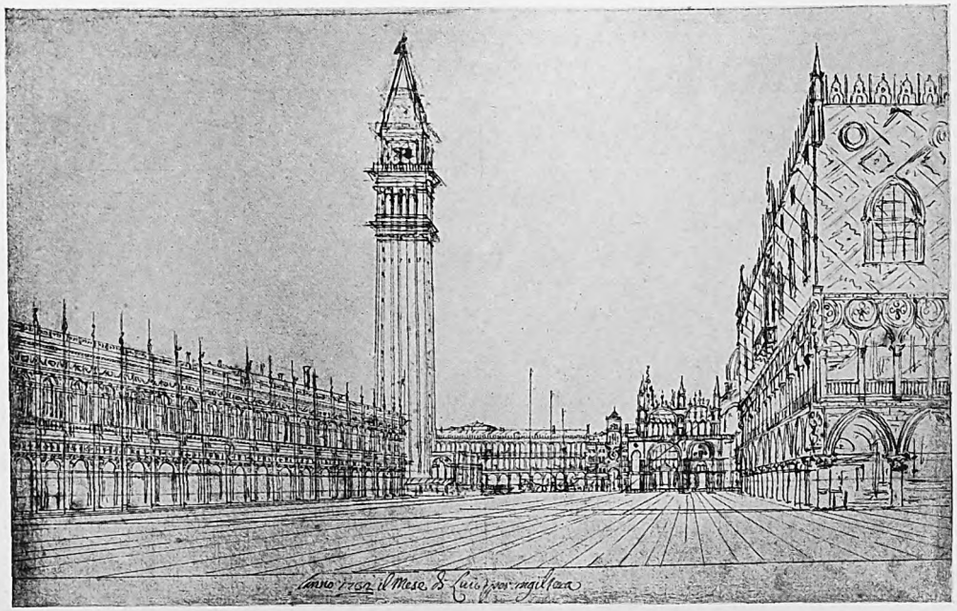
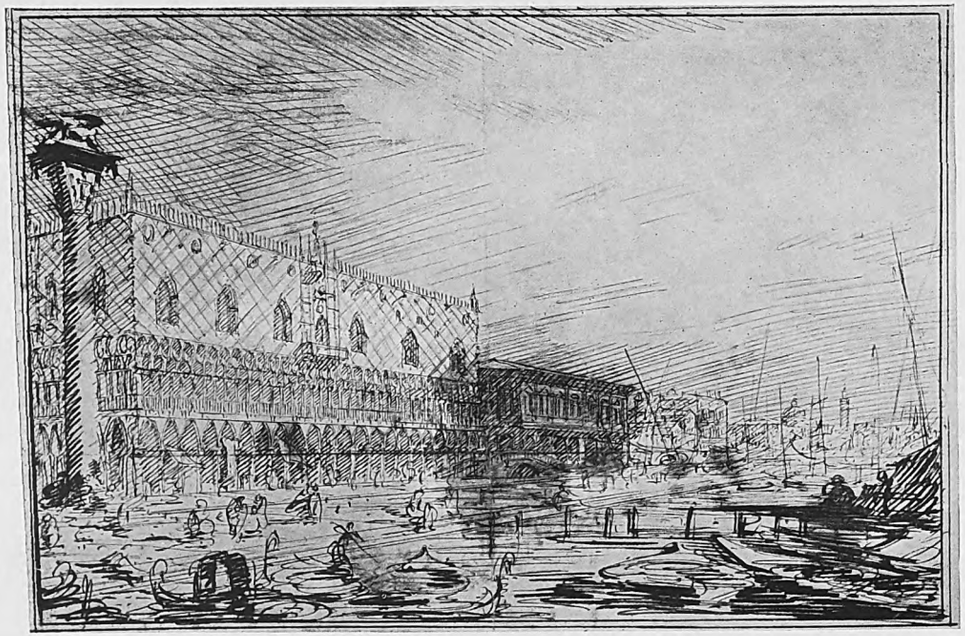


A—The Piazzetta, by Canaletto. 25.8 cm. by 40.2 cm. (Kupferstich Kabinett, Darmstadt)

C—Sketch, by Canaletto. 1.92 cm. by 27.7 cm. (Mr. Archibald G. B. Russell, Lancaster Herald)



B—The Doge's Palace and the Riva degli Schiavoni, by Canaletto. 24.9 cm. by 34.6 cm. (Kupferstich Kabinett, Darmstadt)

D—View of the Rialto, by Canaletto. Pen. (Ashmolean Museum, Oxford)

Plate I. Some Drawings by Canaletto

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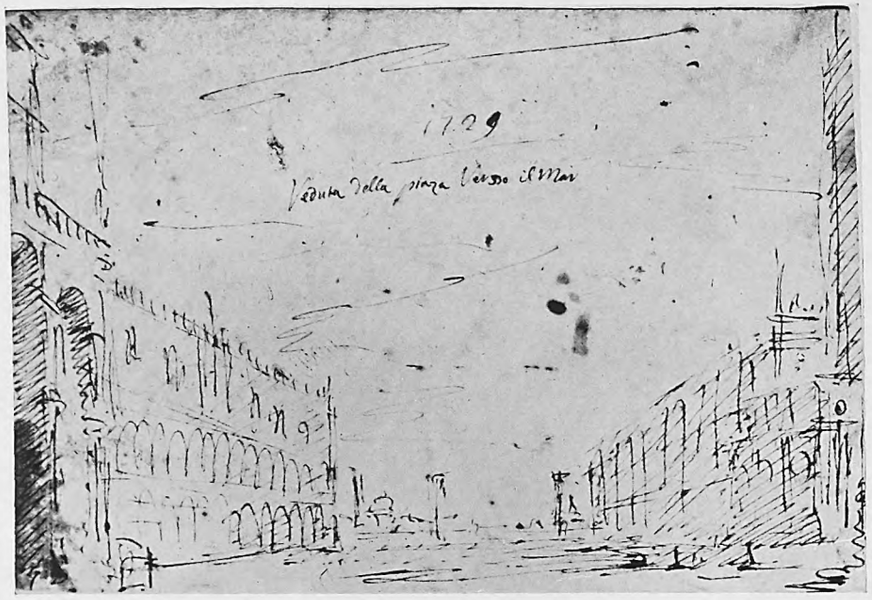
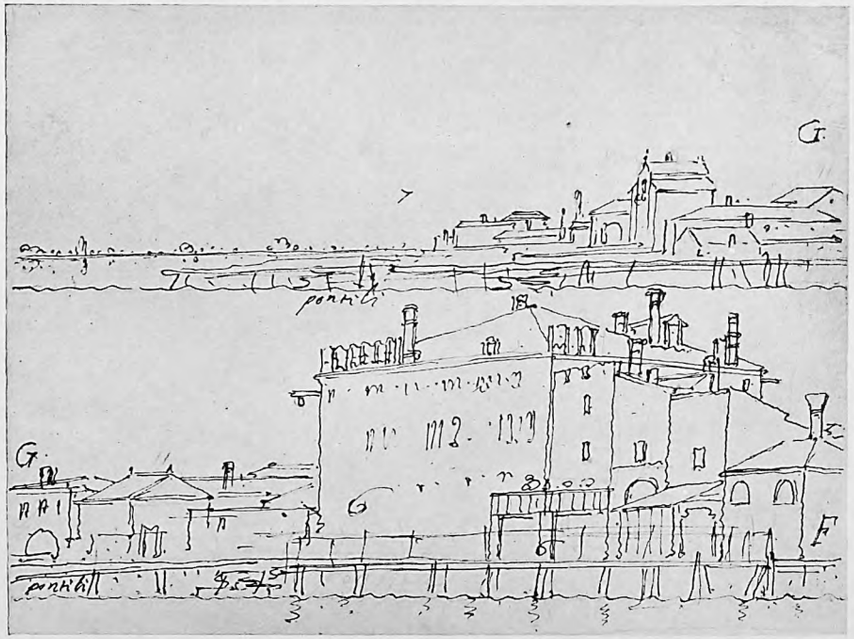
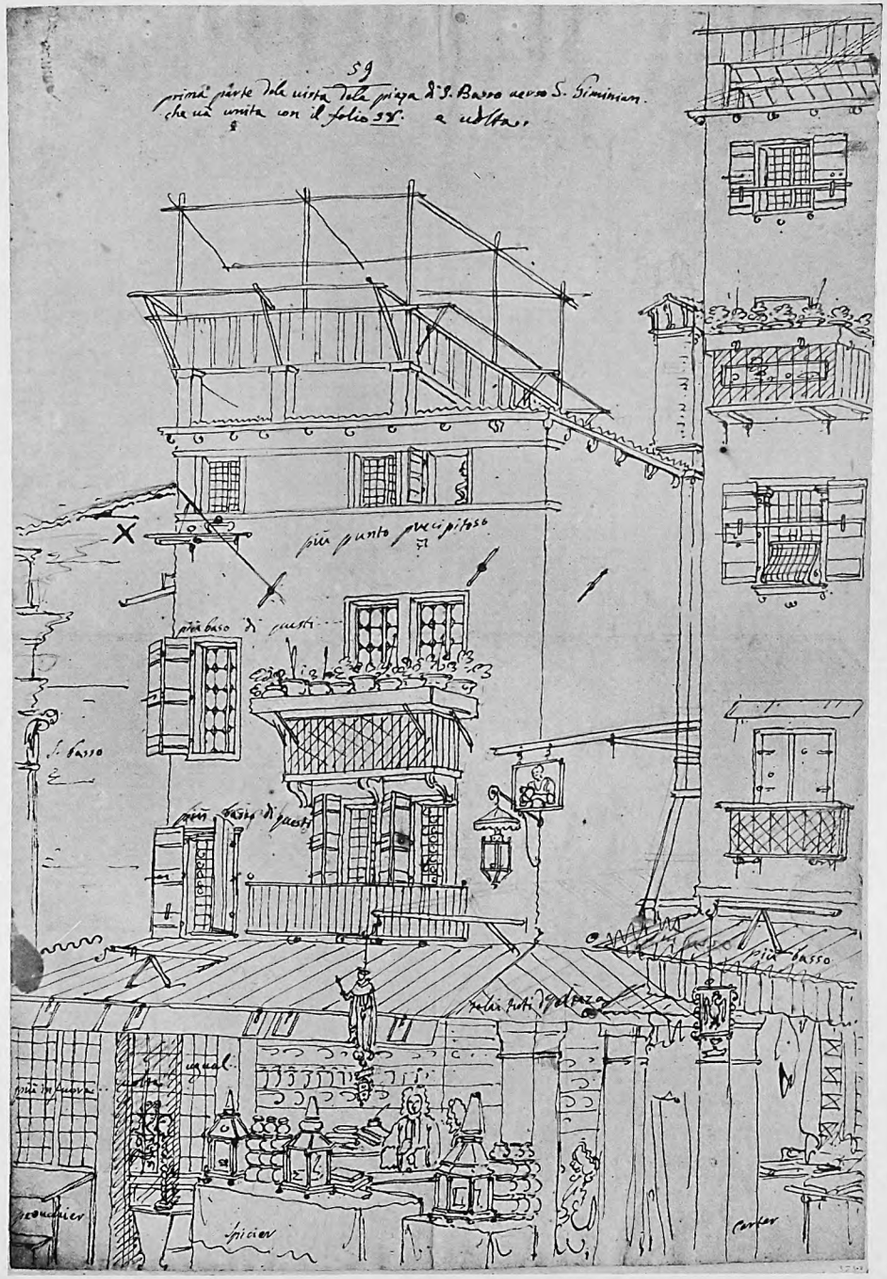
A—



B—



—C



A—The Piazzetta, by Canaletto. (Prof. W. Bateson). *B—Part of the Panorama of the Lido,* by Canaletto. (Mr. Charles Loeser, Florence)

C—Piazza di San Basso, Venice, by Canaletto. (Kupferstich Kabinett, Berlin)

Plate II. Some Drawings by Canaletto

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carried out in June, 1732 and was intended for England, where it probably may be found today in some country house.

Very curious is a particular category of drawings by Canaletto of which only a few specimens seem to have been preserved. One of these is a work in the print-room in Berlin [II, c] which exhibits—as stated by Canaletto in his note—the buildings of the Piazza di San Basso, in Venice.[9]

Canaletto's notice says in detail that this leaf was the first of a long series, which, however, was obviously numbered in reverse order, for it carries the index number 59 and the observation that it is connected with number 58. This leaf with the number 58 came up at a sale at Christie's about five years ago without my being able to determine where it went.[10] The Berlin drawing is recognizable as one of those executed by the aid of the camera obscura, for its character is purely linear. In addition, this drawing contains various notes positing corrections in the perspective, due to the divergence existing between the images registered by the human eye and the carema obscura respectively. Canaletto seems to have carried out several designs of an expressively topographical nature, for there is a general panorama of the Lido in two parts in the collection of Mr. Charles Loeser in Florence. One of these is here reproduced [PLATE II, B].[11] Figure studies by Canaletto have been unknown until now, hence a drawing in the collection of Sir Robert Witt, which bears a figure on each side of the paper is to be regarded as unique [PLATE III].[12] These drawings were formerly attributed to Pier Leone Ghezzi; they bear, however, no relation to his light and artificial treatment and are rather to be considered as the characteristic example of Canaletto's stylized twisted line-work. We are acquainted with this quality in his landscape drawings as pointed out in the opening of this article; but we also know it by the examination of his paintings, in which figures with similar contours are introduced as incidentals in the landscape.

[9] No. 5752. Pen on white paper, 43.8 cm. by 29.4 cm. Above the notice: "59/prima parte dela vista dela piaza di S. Basso verso S. Gimian/che va unita con il folio 58."

[10] Brooke Sale, May 20, 1921, No. 7. Note by Canaletto "58/Seconda parte de la piaza di S. Basso verso S. Gimiano che và unita con il folio 59." Photograph in the library of Sir Robert Witt.

[11] Pen on white paper. Height, 220 m.m.; breadth, 291 m.m. Preliminary lines in pencil. The other work represents the little church of S. Niccolo and is executed in a similar technique. Height, 192 m.m.; width, 292 m.m.

[12] Pen on white paper. 31.1 cm. by 17.4 cm.

SHORTER NOTICES

THE RT. HON. FREDERICK LEVERTON HARRIS'S death will come as a painful surprise to a very wide circle of friends.

This is not the place to speak of his activities as a statesman or as a business man and the time at the disposal of the writer is only enough to hint at the fineness of his connoisseurship. This will be better understood when his bequests are known, and when they can be treated in a manner worthy of him. His house in Grosvenor Street was a very living museum full of wonderful things in great variety, chosen because he loved the work of artists.

In the last years of his life he entirely changed his aims and became a humble follower of these artists he loved so well; it is not far wrong to say these years were the happiest of his life. The writer was fortunate enough to see a great deal of him at this time and it was a real pleasure to come upon one so ardent, as a boy might be on first discovering the power of expression within him. He threw himself heart and soul into painting, and was as delighted with any success as was Brabazon at the age of seventy.

He had a natural gift for using a brush. The recent exhibition of his work at the Goupil Gallery was a fair sample of this power, though it by no means represented all his gifts as a painter. He was happiest with artists and associated intimately with them, both old and young. More than this, he helped them, and in a way which seemed to make it more blessed to receive than to give, being as free with his time as with his purse.

It is curious that so natural a craftsman (and his brush was not the only means he had of expression), should have taken so long to discover his power. Perhaps it was because he found life so entrancing that he wanted to enjoy it to the full, and enjoy it he did, as man perhaps is expected to, so that when the great account is made it may be that the saints will be those who set the example of finding the pleasures of life.

He left, with certain regrets, but full of joy at the great adventure before him. H. T.

IMPERIAL GALLERY OF ART.—It is gratifying to know that those who adopt the desperate course of writing to the papers about modern art have had, for once, some satisfaction of a practical kind. The recent newspaper correspondence regarding the economic situation in the community of English artists made sad reading, not only because of the present misfortunes of those who elect to live on the profits on the sales of their own works of art, but because there appeared to be no sign of better times. The many wise and serious letters published from various quarters and known as the Duveen-Baldwin correspondence, resulted in the excellent and generous proposal

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for the establishment at the Imperial Institute of an exhibition gallery of modern art. Details of the scheme have now been published and it is to be hoped that all well-wishers of English art will acquaint themselves with them and will take an active part in the progress and success of the new enterprise.

THE ADORATION OF THE LAMB, it has been announced, is not to be permitted by the Belgian Government to be taken across the North Sea and included in the Flemish exhibition at Burlington House. Lest there be any mistake on the part of Belgian scholars as to our attitude, may we take this opportunity of congratulating the Belgian Government on its good sense? It would have been a valuable experience and an inestimable pleasure to have had the great altar-piece with us for a time, but all serious English people acquainted with the circumstances were opposed to the proposal. The risks involved in transport by sea and rail are far too great to justify the removal of the altar-piece from Belgium to London and back again. Those here who are disappointed that a noble desire has not been gratified, may be consoled by a consideration of what their feelings would be if we had to return " The Adoration of the Lamb " to our Belgian friends with a split panel—or worse. Clearly, it is more sensible that we should go to see the altar-piece than that the altar-piece should be brought to us.

THE REPAIR OF PICTURES.—The Royal Academy Committee which has been considering this important question has now issued a statement of opinion. The document deals in a concise way with the duties of Directors and Keepers of public galleries so far as the wise preservation of the pictures under their care is concerned. The recommendations appear to us to be eminently sensible and should be carefully studied.

NEW ART GALLERY AT GREENOCK.—We congratulate the citizens of Greenock on the prospect of their becoming the possessors of an art gallery as part of the extension of the Greenock M'Lean Museum. By the presentation by those unwearied supporters of art, Sir Hugh Reid and his brothers, of £3,000, the sum at the disposal of the extension fund is now more than £17,000, the amount immediately aimed at being £30,000.

THE NINETEEN CITY CHURCHES SAVED. As long ago as 1921, we delivered to the Bishop of London a petition against the proposed destruction of the City Churches, signed by a large number of our English and foreign readers, including many distinguished scholars. It is with profound satisfaction that we record, as we go to press, the heavy defeat in the House of Commons of the Iconoclasts, and thank and congratulate Sir V. Bowater, Sir Martin Conway and their supporters for their important service to English art and to the English community.

THE LITERATURE OF ART

THE APOTHEOSIS OF MR. ROTHENSTEIN. BY R. R. TATLOCK.

THE PORTRAIT DRAWINGS OF WILLIAM ROTHENSTEIN. 1889-1925. An Iconography by JOHN ROTHENSTEIN, with a Preface by MAX BEERBOHM. 121 pp. + 101 pl. (Chapman & Hall.) £6 6s.

In that limbous tract that lies between the few who are creative portraitists and the multitude of transcribbling physiognomists, Mr. Rothenstein is a shining light. And why should not the quick as well as the still be honoured by a book thus printed, bound and produced by hands able and eager to do justice to its subject? Framed in ample margins appear, with those " full particulars " beloved by the collector of all precious things, a catalogue of 886 portraits; there is a Bibliography and an Index, and a hundred of the drawings themselves, reproduced, large scale, in really well-managed collotype. If Mr. Rothenstein's many admirers are not satisfied, they must be hard to please.

It is safe to predict that the book will be of great and curious interest to coming generations; like cheese, it will grow more interesting as time proceeds, and several more volumes would only enhance the value of the present one; indeed, if it were not for the menace of the ever-clicking camera shutter, such a work would still, as of old, be indispensable. This, of course, is not entirely due to merits of a strictly æsthetic order. It may be superfluous to say that in these portraits there is grace of line, quality of surface, elegance of spacing, but it is necessary to insist that they are associated with no great achievement in composition.

The truth is that the supreme fascination of this portrait gallery is the characters that compose it. The formidable list of plates reminds one of nothing so much as of the now declining fashion of emblazoning the walls of public buildings with scrolls recording the names of heroes selected by a learned sub-committee of the town council. Mr. Rothenstein must have had very unusual opportunities of meeting and thus describing with his pencil so many remarkable people. And it is particularly to be noted that his subjects are not those who have had greatness thrust upon them, or who have so contrived and behaved that the newspapers have obligingly classed them as " eminent "; on the contrary, they are men and women who, we

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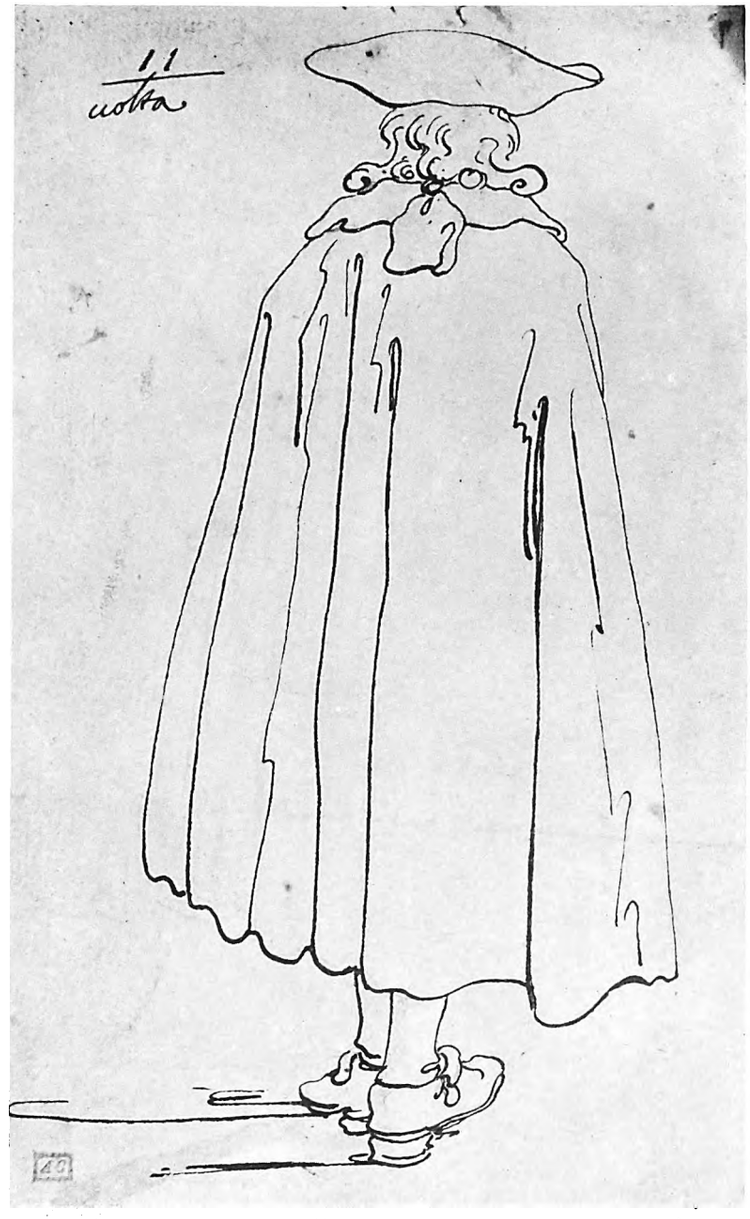

A and *B*—Figure studies by Canaletto. Pen and bistre; 30.5 cm. by 17.8 cm. (Sir Robert Witt)

Plate III. Some Drawings by Canaletto

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feel the author to be convinced, run a fair chance of attaining immortality.

The pictures are arranged chronologically, and this almost forces upon the notice of the reader a rather curious circumstance: as time has proceeded, while Mr. Rothenstein's hand and eye have grown steadily more skilful, his style has distinctly hardened. The earlier drawings differ from each other much more than do the later ones; Beardsley, Pater, Paul Verlaine, Swinburne—all early drawings—have each a marked and peculiar personality; but the latter-day models resemble each other like brothers. The difference between the early and the late Mr. Rothenstein is like that between an actor who, as was said of Garrick, could transform himself at will into any character he pleased, and one like Irving, who was pretty much himself whether acting in "Hamlet" or "The Bells." One has noticed since the war that English artists, whether consciously or not, have rewarded us all (ladies excepted) for sitting for them by making us look like one of some "Big Three" or "Big Five" popularized by the romantic Press, the professional rhetorician and the cinema, and it is this trick, as practised by Mr. Rothenstein, that makes nearly all his post-war portraits so similar. Even Lord Cecil is invested with the expression proper to the hard-faced business man, G. K. Chesterton looks as though he carried the weight of the Bank of England on his shoulders, Sir Edward Lutyens is somewhat less terrifying of aspect but might easily be an American railroad king, Dr. Henry Head has the worried look of a Chancellor of the Exchequer who has just risen to deliver the Budget speech after a bad year, poor Mr. Eric Gill has the air of one accustomed to grind the faces of the poor and snuff out small competitors with a snap of his fingers, Ramsay MacDonald looks like nothing on earth but Sydney Carton pausing on the steps of the guillotine to glower at the crowd.

Apparently the new romanticism forbids its supermen to look "natural," as supermen apparently did in the precious 'nineties, to look a little peevish as Max-Müller once did, on the book's own testimony, to lounge and look wistful, shy and bored as Beardsley did, to walk about superciliously like Degas, to smoke a cigarette like Sargent and Steer, even faintly to smile like Charles Shannon. If Henley could pose once more, you may be sure that he would not be shown again staring dreamily down at us from a window, but holding his head—"bloody but unbowed"—as the wrongfully accused do in detective fiction.

Well, perhaps all that merely shows what a good historian our author is, but posterity will not love us the more for it. The best that can be expected is that posterity will have a good laugh; one can almost discern in anticipation the echo—if that would be the word—of their sniggers coming back to us along some ethereal, Einsteinian way. R. R. T.

La Pintura Española. By August L. Mayer. 238 pp. + 72 pl. **La Escultura de Occidente.** By Dr. Hans Stegman. 316 pp. + 24 pl. (Colección Labor.) Barcelona (Editorial Labor, S.A.). Each 8.50 pesetas.

The Editorial Labor, a firm of Barcelona publishers, has undertaken the publication of a long series of manuals in various departments of learning, some fifty of them being devoted to the fine arts, exclusive of music which will have fifteen to itself. Of those published up to the present some have been written by native professors, others are translations from foreign works, mostly German; though it must not be assumed that the latter have already been published in the original language. Judging from these two volumes, the manuals are well produced and very reasonably priced.

Dr. Mayer in "La Pintura Española," deals on broad lines with the history of Spanish painting till practically the middle of the last century: and so far as a foreigner may presume to judge he has been fortunate in his translator, Sr. Don Manuel Sánchez Sarto.

In the first part, after an introductory chapter, Dr. Mayer sets before his readers in turn, the beginnings of Spanish painting, romanesque painting, painting during the gothic period in the East of Spain and in Castile, Andalusian painting till 1540, painting during the period of "Roman" influence, concluding with an important section on the position of El Greco. The second part begins with a consideration of the general character of Spanish painting during the seventeenth century and therein the problem of Caravaggio; then follow chapters on the schools of Valencia (including Ribera), Andalusia and Castile. The final chapter deals with eighteenth century painting; with Goya and his successors

Unlike so many manuals, this one is not made up of a collection of names and dates: it is not only learned but readable.

Dr. Hans Stegmann, the author of "La Escultura de Occidente," is director of the National Museum at Munich and his work was translated by Professor Diego Angulo Iñiguez of the university of Granada, who has "annotated" the part relating to Spain; but as that part takes up some 130 out of 300 pages it may be gathered that the annotations mean considerable additions to the original, which is all to the good. The author takes his readers through the whole range of Western sculpture, Greek, Roman, Iberian, Early Christian, Byzantine, Spanish, Italian, French, German, English.

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The Spanish portions are particularly interesting as dealing with matter not too well known: they begin with the most ancient period and go down to the end of the eighteenth century, and some interesting illustrations have been supplied. But Spanish sculpture is to have a volume to itself, for which Dr. Stegmann's whets the appetite. E. B.

Hours in the Wallace Collection. By PHILIP HENDY, with an introduction by S. J. CAMP. 138 pp. + 16 pl. (Duckworth.) 3s. 6d.

This little book belongs to a series written chiefly by lecturers at our National Collections. The State, mainly through persistent pressure by the late Lord Sudeley, has been persuaded that it is part of its duty to make those collections popular, and devotes a moderate sum to that purpose. The task of the lecturers is one comparatively easy for themselves and clearly profitable to the hearers where history and science rather than art fall to be expounded. When art and beauty take the lead, and the lecturer is expected, for example, to teach his hearers "How to Look at Pictures," the process must often be illusory for the hearer and difficult for the lecturer. At least he can induce the visitor to stand for a few moments before a picture, and interest him in facts or ideas about it; and thus induced the hearer, if capable of vision, having been made to look, may come to "see." Quite apart from possible gain in this direction, the lectureships may prove, by the study they involve, to be a useful nursery for the staffs of our galleries and museums. Hertford House has already furnished one valuable recruit to the service in Mr. Constable, and a second in Mr. Hendy.

Lecturing or writing upon pictures, if it is not to break up into disconnected observations, requires, for the intellectual satisfaction of the performer, as well as for readableness, an "argument," and from that "argument" the pictures are apt to emerge as illustrations of some obliterating evolutionary process, or are given "marks" as disappointing approximations to a result the author would have enabled the artist to arrive at if he had been present to give advice. Mr. Hendy does not always escape from this shoal, but it is in the salutary critical process of determining for himself what precisely is in the pictures; and his frequently acute observations, even if they have a chill upon them, are better than the other extreme of vague gush. He really holds the balance remarkably well between history, which is the only element with which to hold a casual gallery audience together—the history of ideas, of political and social influences as well as biography—and an analysis of design, of structure, tone and colour. He keeps a sense of proportion in dealing with the masters he includes, from Italy to England, omitting much in the Collection; Rembrandt and Hals are the only Dutchmen, and in this volume there is no nineteenth century. The French school, up to that limit, takes about half the book, and rightly, because of its peculiar position at Hertford House, and is particularly well done. Reynolds comes off rather badly in the inevitable duel with Gainsborough; the *Strawberry Girl* and *St. John the Baptist* are not the ground on which any defender would choose to give battle. But *Nelly O'Brien*, one of the pictures in which Reynolds shines through all qualifications, holds her own against, or rather joins in a splendid company with, Gainsborough's *Mrs. Robinson*. This is not the place to enter upon small disputable points, but I mark for revision the statement that *Nelly O'Brien* was produced before Reynolds "had taken to the disastrous imitation of Rembrandt's thick paint." Reynolds, from his earliest days was fascinated by rich texture in paint under the influence of Gandy, and the first picture he turned out after his studies in Italy was, strangely enough, a Rembrandt.

D.S.M.

Hours in the Tate Gallery. By J. B. MANSON. Introduction by CHARLES AITKEN. 144 pp. + 16 pl. (Duckworth.) 3s. 6d.

This book belongs to the same series as "Hours in the Wallace Collection," reviewed above. Mr. Manson has performed his task, on the whole, efficiently. Clearly the repetition of half-truths of which the museum lecture often consists, has no attraction for him, and part of his present task seems to have bored him badly. No wonder that in tracing within the scope of a very short book the development of English painting, from Hogarth to Sargent, if you please! the author sometimes drops into a drowsy style and finds himself merely repeating tags or else expressing his own views in careless language. A sentence like the following should not have been passed: "There have been, of course, differences of personality among the painters, but there have been few notable variants from a prevailing rule: Gainsborough at moments; Whistler, invariably." Whistler as an invariable variant from a prevailing rule is difficult to focus in the mind.

There is something wrong with most books and that is the sort of thing that is wrong with "Hours in the Tate Gallery." But in really essential respects it is a far better book than most of its kind; better, perhaps, than we have any right to expect. This is largely because Mr. Manson has the good sense to say in print what we all say in conversation, but will not commit to paper, about artists like the pre-Raphaelites and Sargent and the later portrait painters. He obviously dislikes writing fraudu-

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lently about pictures that are loved, not wisely, but too well. Watts's *Hope*, he tells us, in a despairing outburst of frankness no doubt long and intolerably prohibited by the official part of his mind, is probably the most popular picture at Millbank, but he also tells us that it is thoroughly perverted; he calls Leighton's Greek figures, "Cockney models," and applies the term "Sickly prettiness" to one of that artist's most famous works. Sometimes he may even go too far, as, for instance, in his estimate of Orchardson; but it is difficult for one who has read more art books than is good for him, to refrain from applauding such a fault in a book written by a British gallery official. The little book will, no doubt, be attacked because of its merits—no higher praise is possible. R. R. T.

Zeichnungen alter Meister im Landesmuseum zu Braunschweig: Niederländer des 17 Jahrhunderts. Edited by EDUARD FLECHSIG. Portfolio containing 32 coloured collotype facsimiles of drawings. (IX. Veröffentlichung der Prestel-Gesellschaft.)) Frankfurt a.M. (Prestel-Verlag).

Continuing its publication of the drawings at Brunswick, the Prestel Society produces in its latest volume thirty-two plates from drawings by artists of both the Southern and the Northern Netherlands in facsimile reproductions of the highest excellence. Among the earlier Flemish artists of the period represented, Seb. Vrancx and D. Vinckeboons contribute characteristic scenes of high and low life respectively, with landscape backgrounds, while the moralizing tendency of the school is exhibited by Francken's indigo wash illustration of the *Works of Mercy*. So far there is no breach of continuity with the sixteenth century. In Jordaens (*Christ purifying the Temple*) and Van Dyck (three religious subjects and a group of sketches for a composition of *The Three Fates*) we recognize the spirit of another age. Of the ugly Pynas, the first Dutch drawing, it can only be said that this artist has hitherto been little reproduced. By Buytewech is a typical, though not very well drawn, gallant. The brown wash drawing by Molyn is fine and very uncommon, while the signed Verwer and the good specimens of M. Stoop and G. van Zyl will be welcome to students of the rarer artists. *Cimon and Iphigenia* by Backer, the beautiful drawing of a bishop by a pupil of Rembrandt, and important examples of more definite pupils, three by P. Koninck (all signed and dated), two by G. v. d. Eeckhout and one by S. v. Hoogstraten conclude, with a very good Dusart, the most important of the contents of this excellent portfolio. C. D.

Netsukes. By ALBERT BROCKHOUS. Translated by M. E. Watty. Edited by E. G. Stillman. xvi + 175 pp. + 16 pl. (Allen & Unwin). 12s. 6d.

A summary in English of the standard work on the subject by Albert Brockhous is sure to be welcomed by many collectors of netsukes in this country and America. These examples of craftsmanship are among the scanty Japanese objects not directly derived from China. The origin and early development of the netsuke are still matters for speculation; probably not much earlier than the fifteenth century did it come into vogue as part of the national costume.

Appreciation of these miniature sculptures is naturally centred to a large extent in their iconography, and in respect of legendary motives certainly they owe much to Chinese sources. Unfortunately the last chapter, which discusses myth and legend, is the least satisfactory. The gods, goddesses and semi-deified heroes of China and Japan are indeed legion, but to say that "about eight million gods in all are worshipped" is a gross exaggeration. Many errors in the legendary data might have been avoided if one or other of the books of reference dealing with that subject had been consulted. The well-known works of Anderson, Joly and Mayers are omitted from the bibliography; in short, the collector who seeks a reliable guide to netsuke iconography must look elsewhere, though he will find much other information of interest in this book.

SEASONABLE BOOKS

Every year, as Christmas approaches, the stream of books on art and archæology which pours into our offices all the year round is augmented by some of a different order. There are children's books and illustrated editions of the great authors, there are picture books of celebrated places, and there is an occasional literary curiosity with decorations good, bad and indifferent. Some of these are serious works deserving lengthy criticism, but as they do not come normally within the scope of THE BURLINGTON MAGAZINE'S interest, we are compelled to restrict our notices of them to a few words.

This year we have for some reason received, up to the time of going to press, only three children's books. These are a re-issue by Chatto and Windus of one of the most sympathetic of fairy-stories, "A Ride on a Rocking-Horse," by Ray Garnett, with coloured illustrations by the authoress. The same publishers have issued a new book (uniform with "Mr. Marionette") by Kathleen Colvile, illustrated in colour by Albert Rutherston. The pictures are extremely decorative and lively, and the artist has responded successfully to the spirit of whimsical adventure that informs the tale. This book is suitable for older children than is the one about the rocking-horse. The third children's book, issued by Chapman and Hall, is "Christabel's Fairyland," with coloured drawings by Pauline Gautier. The author, Mr. Adam

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Gowans Whyte, has an unfair advantage over most writers for the young, as is revealed by his dedication of the book to Lorraine, Pamela, Marion and Beryl, " with their daddy's love." I have but dipped into this and the other children's books, but clearly they are all delightful. If the authorities on art knew their business as well as the authorities on fairyland—but that is another story.

Now I come to the graver business of the books that grown-ups give at this season to their friends, or, more wisely, to their enemies. There are exactly one dozen of them, but far more are sure to be delivered too late to be noticed. (For even publishers, incredible though it may seem, are not to be relied upon when it comes to punctuality.) Some I have read and re-read, on chairs, in railway trains, on the grass, in restaurants and in bed; some I ought to have read; some I have only, through shame, pretended to have read; some are new and I shall read, perhaps, if I have the time, or whether I have the time or not.

I should like to have at least three of the twelve: Dent's edition of Johnson's " Rasselas," with Douglas Percy Bliss's woodcuts; Macmillan's edition of Sterne's " Sentimental Journey," with decorations by Norah McGuinness, and Harrap's edition of Sterne's " Tristram Shandy," which, however, gives me pause. The edition is one that would adorn any library—except for the colour plates, which constitute a series of interruptions to one's reading so irritating that the only course would be to tear them out (with infinite care, I pray you), when the fortunate possessor will have an altogether excellent edition of one of the most lovable books in the English language.

The same publisher's " The Crock of Gold," by James Stephens, is genuinely enhanced by the twelve colour plates, and much more so by the black-and-white headings and tailpieces by Thomas Mackenzie; and " The Crock of Gold " is a delicate trifle to read. Messrs. Harrap's edition of Coleridge's " Ancient Mariner " is too precious, and Willy Pogány, who " presents " the book (that, presumably means that he is responsible for the decorations and illustrations), though he has taken enormonus pains with his task, has quite failed to grasp the pictorial possibilities of the grim poem. There are too many naughty little girl and insane dolphin motives for the unhealthy taste supposed by the amazing author, and altogether too much cheap mystery about it all to satisfy any but those to whom the Mariner has become a superstition and a sentimental consolation in unreality.

That gets us through with the established authors. Between them and the lesser spirits comes Ada Harrison's selection of the commentaries of San Bernardino (" Examples of San Bernardino of Siena "—Gerald Howe), which is a quaint but not a great book. The attempt on the part of the illustrator, Robert Austin, to recapture the character of the mediæval woodcut leaves one rather cold. There is in the interpretation a slightly objectionable, though probably quite unconscious flippancy; the imagination of the artist is obviously baffled rather than satisfied by contact with the archaic.

Bits picked out of Kipling's poems are Donald Maxwell's excuse for publishing, through Macmillan, a series of not unpleasant but hardly inspiring water-colours, text and colour plates being entitled " Sea and Sussex." Sydney Dark has been well served by Henry Rushbury, who illustrates very well a new and romantic account of the French capital, under the title " Paris " (Macmillan). Mr. Maxwell Armfield has long given the public what it wants in the way of colour plates, by playing second fiddle to all sorts of itinerant writers; and it is rather a relief to find him illustrating a book of his own, " An Artist in Italy " (Methuen).

I am left with three odd volumes. " In Quest of the Perfect Book " (Murray) is a serious piece of work composed of the reminiscences and reflections of a bookman, the bookman being William Dana Orcutt. Observant, discursive, chattily entertaining, it is eminently seasonable; he has taken much trouble to collect plates, and a colour frontispiece, calculated to remind us of the aspiration of literary and artistic man towards fine book production. The second odd volume is a very personal set of essays by Marie Cher, produced, unillustrated, but in perfect taste, by Gerald Howe. The other is a quite charming " Almanack " by Chatto and Windus, with designs by Stanley Spencer.

We wish all who have contributed to the production of these publications, and so have helped to perfect the craftsmanship of English bookmaking, the best of rewards and A Merry Christmas besides.

R.R.T.

CHAPMAN AND HALL.
WHYTE (ADAM GOWANS). *Christabel's Fairyland.* 183 pp. ill + 8 col. pl. by PAULINE GAUTIER. 12s. 6d.

CHATTO AND WINDUS.
GARNETT (RAY). *A Ride on a Rocking-horse.* 63 pp. ill. in col. by the author. 3s. 6d.; COLVILE (KATHLEEN). *Jason and the Princess.* 87 pp. ill in col. by ALBERT RUTHERSTON. 5s.; *A Chatto and Windus Almanack,* 1927, with designs by STANLEY SPENCER. 1s.

DENT.
JOHNSON'S *Rasselas.* Introduction by G. K. CHESTERTON. 168 pp. ill. by woodcuts by D. P. BLISS. 10s. 6d.

HARRAP.
COLERIDGE (SAMUEL TAYLOR). *The Rime of the Ancient Mariner.* Illustrated in col. by WILLY POGÁNY. 12s. 6d.
STERNE (LAURENCE). *The Life and Opinions of Tristram Shandy Gentleman.* 582 pp. with 16 col. pl. by ROWLAND WHEELWRIGHT. 25s.

GERALD HOWE.
CHER (MARIE). *Life in Still Life.* 173 pp. 7s. 6d.; *Examples of San Bernardino of Siena.* Chosen by ADA HARRISON. 150 pp. Illustrated by ROBERT AUSTIN. 10s. 6d.

MACMILLAN.
Sea and Sussex from Rudyard Kipling's Verse. Illustrated by DONALD MAXWELL. 95 pp. with 24 col. pl. 15s.; DARK (SIDNEY). *Paris.* 139 pp. + 56 pl. by HENRY RUSBURY. 25s.; STEPHENS (JAMES). *The Crock of Gold.* 228 pp. with 12 pl. in col. by THOMAS MACKENZIE. 21s.; STERNE (LAURENCE). *A Sentimental Journey Through France and Italy.* 242 pp. Decorations + 1 col. pl. by NORAH MCGUINNESS. 10s. 6d.

METHUEN.
ARMFIELD (MAXWELL). *An Artist in Italy.* 104 pp. + 16 pl. in col. by the author. 15s.

MURRAY.
ORCUTT (WILLIAM DANA). *In Quest of the Perfect Book*: Reminiscences and reflections of a bookman. 316 pp. fully illus. 24s.

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ART IN AMERICA—SOME RECENT ACQUISITIONS OF PAINTING & SCULPTURE

The present interest in sculpture is second only to that in the decorative arts. It is said that fewer paintings are being bought, and, however that may be, it is certain that French and Flemish pictures are more in evidence among recent acquisitions than fine examples of Italian art. The three works which I have singled out for special mention have been chosen because they illustrate the trend of interest at the present time, because they are important, and because each one exhibits a blending of influences which is intriguing.

As our collections grow and specialists here and abroad devote themselves more and more to research in the various fields, we gradually come to realize that the old boundary lines between the different schools must be torn down—in fact, that they never existed. We see now that, because we are living in an age of rapid travel and interchange of ideas, it does not necessarily follow that people and ideas become firmly rooted in one place and stayed there when the world was young. There is strong evidence that they did not. Just as styles in dress radiate to-day from the centres of fashion, so iconographical formulæ and fashions in the adornment of the deities—the Buddha, Christ, the Queen of Heaven—spread out in all directions from the religious centres of the old world. Religion and art went hand in hand, travelling over the pilgrimage roads.

This was true in the Orient as well as in Europe. Buddhism and its symbols spread from India and soon reached the northernmost boundaries of China. Buddhist priests and images were brought into China in the first century of our era, and by the fifth had so formed the Chinese style that the Northern Wei bronzes—the earliest dated Chinese sculptures known—became distinctly Indian in character. Many of them suggest the Gandhara, or Græco-Buddhist types.

Heretofore only small bronzes of this period have been known. Now the Metropolitan Museum of Art in New York has brought from the province of Shan-si a bronze-gilt *Maitreya*, four feet seven inches in height. It is dated Northern Wei Dynasty, A.D. 486. An interesting comparison may be made between this figure and a small bronze *Buddha* in the collection of Mr. Eto, in Tokyo, which, according to Dr. Sirén, is dated A.D. 444.* Both have the large heads and squat, short-legged bodies of Gandhara sculpture, the clinging draperies, schematic folds, and archaistic plaits. But there is greater suavity in the *Maitreya,* and the leaf-shaped nimbus which undoubtedly accompanied it—the brackets are still in place—is gone. Possibly the strong Indian feeling in this figure is accentuated by the absence of the elaborate nimbus, which is said to be a Western or Central Asiatic feature.

Two paintings which show intermingled influences are a *Deposition* of the School of Avignon, acquired from the Achillito Chiesa collection by the Art Institute of Chicago, and a *Conversion of Saint Paul,* which the Kleinberger Gallery has brought to New York. Both represent a fusion of Flemish and French traditions. Both were fomerly attributed to Flemish masters and are now being moved over into French territory.

In the *Deposition* the dead Christ lies on a marble sarcophagus in the foreground; behind are the Virgin and five other mourners, and a distant view at the left reveals the hill of Golgotha. Of the many early French *Pietàs* and *Depositions* the one which resembles this most closely, perhaps, is the late fifteenth century *Christ descendu de la Croix* in the Louvre. The facial types are remarkably similar in the two pictures, but there is a Flemish or Burgundian heaviness in the figures and draperies and a compactness in the design of the Chicago *Deposition* which keep us from carrying the comparison further.

In the *Conversion of Saint Paul,* on the other hand, the French character predominates. Its quality of line and nervous energy are essentially French, as are also its elegance of style and pattern. One is grateful to Dr. Max Friedländer for insisting that the attribution to Jacob Cornelisz, given to the picture when it appeared in L'Exposition des Primitifs Flamands, in Bruges, in 1902, be changed. M. Henri Hymans, writing of the Bruges exhibition, suggested that the picture be given to Gérard David, but Dr. Friedländer's attribution to Jean Bellegambe has been generally accepted. It is easy to accept it when we compare the *Conversion* with Bellegambe's *Bain Mystique* at Lille, a picture thought to have been painted about 1520. The two are very similar in treatment but the *Conversion of Saint Paul* is undoubtedly the more important work. Jean Bellegambe is usually associated with the Flemish school, but his connexion with the region about Amiens probably accounts for the prevailing French style in this painting.

ELLA S. SIPLE

* Osvald Sirén: Chinese Sculpture from the Fifth to the Fourteenth Century." London and New York, 1925 PLATE 148A.

LETTER

"A THIRTEENTH-CENTURY PAINTER OF WESTMINSTER"

SIR,—The article in THE BURLINGTON MAGAZINE for November on a "Thirteenth Century Painter of Westminster," by Mr. J. G. Noppen, calls for some comment. The writer argues that the paintings in the Chapel of St. Faith, at Westminster, and the Westminster Retable, were based upon a work by Peter of Spain; and that the Sainte Chapelle also provided models for the Retable.

As regards the first contention, there is no evidence that the two tables for the Altar of St. Mary, for which Peter of Spain was paid in 1272, were the same as the two painted tables for which he was given a bond in 1258. It is, therefore, pure assumption to say that the tables for the Altar of St. Mary preceded in date the paintings in the Chapel of St. Faith, for which Mr. Noppen accepts

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Professor Lethaby's date of 1260-5 (a date which, Professor Lethaby amended to 1268 in later writings). Moreover, Mr. Noppen's view as to the form of the tables painted by Peter is entirely speculative, and gives no ground whatever for assuming that they influenced the form of the chapel painting; on the contrary, Mr. Isherwood Kay, who has made a special study of Spanish painting of the twelfth and thirteenth century, informs me that nothing survives which in design or treatment resembles the figure of St. Faith. Up to the end of the thirteenth century, Spanish painting closely followed Byzantine models; and not until the late thirteenth century does a retable appear with its height greater than its width. The figure of St. Faith, on the other hand, is just what we should expect from a northern painter when translating a piece of Gothic sculpture into terms of paint. Professor Lethaby's suggestion that the Chapel paintings were influenced by the form of the Retable is at least supported by some resemblance in architectural and other forms. Nor is Mr. Noppen's idea tenable that "the trace of Byzantinism" in the figure of St. Faith came from Peter of Spain and by implication from Margaritone; since this ignores the fact that Byzantine influence had for centuries been present in English art, and was by no means exhausted by 1260.

As regards the date and provenance of the Westminster Retable, Mr. Noppen says as evidence of French influence:

> "it should be remembered that Henry III had been deeply impressed with the beauties of La Sainte Chapelle, and it is therefore not improbable that in ordering two tables . . . . he may have desired the artists to imitate the work of the Paris masters."

In a note to this, he says, "such instructions had been given to John of St. Omer," and quotes the instructions; concluding that:

> "we are, after all, going no farther than to assume that the source which provided the inspiration for the Westminster masons, did the same for the painters."

But in the instructions quoted the reading desk ordered for the new Chapter House at Westminster was to be made, "ad similitudinem illius quod est in capitulo sancti albani"—"like the one which is in the Chapter House of St. Alban." It was not in France, but in St. Albans, one of the greatest centres of artistic activity in the thirteenth century Europe, that John of St. Omer was bidden to find his model.

Yours faithfully,

W. G. CONSTABLE

[Mr. Noppen replies to the above letter as follows.—EDITOR.]

SIR,—I have read Mr. W. G. Constable's letter with much interest, and am glad of the opportunity to deal with the points he raises. He seems to have misunderstood me. I do not, of course, attempt to form any opinion as to what Peter's actual paintings were like, but I do think that the frames which enclosed them may have been similar in form to the painted frames which surround the pictures in the chapel of St. Faith. Peter's frames were earlier than William's pictures, and William may have copied their design.

I should mention that Peter was not paid for his tables in 1272, but very probably in 1259-60; 1272 is the date of the rolls in which the account is recorded. There is good reason to believe that the two tables mentioned in the Patent Roll of 1258 are the same as those in the Pipe and Exchequer Rolls of 1722, but, be this as is may, the only thing that matters is the fact that Peter really did paint two tables for Westminster Abbey in or before the year 1258; these may have been the prototypes of later works there. Professor Lethaby's revised view that the St. Faith paintings were done in 1268 strengthens my faith in the chronological order given in my article.

With regard to "the trace of Byzantinism," Mr. Constable himself says, "Spanish painting closely followed Byzantine models"; and I should emphasize that I am of opinion that Peter of Spain must have exercised great influence upon painting at Westminster; possibly upon the later works of William. He held the rank of King's Painter in 1260, perhaps as early as 1257, and his work was evidently highly esteemed by his royal patron.

I have read all the arguments which Mr. Constable thinks I have not read, including the note in his admirable catalogue, but I do not quite understand his remarks about the retable. My opinion is that it was the work of an artist of the school of Westminster, and that the French influence which its frame most certainly betrays may possibly have been brought into this country by the goldsmiths who made the frames for Peter's tables. Peter himself may have been skilled in the craft. I feel—and here my article seems to have misled Mr. Constable—that Henry may have ordered that the frames of Peter's tables should have decorations similar to some he had seen at La Sainte Chapelle, in the same way as he had ordered John of St. Omer to make a lectern similar to one he had seen "in the Chapter House at St. Albans."

The masons of Rheims, Amiens, and Paris are said to have influenced the builders of the church, and I think also that the painters and goldsmiths of Paris may have influenced those of Westminster.

Lastly, a thing which surprises me, I seem to have given Mr. Constable the impression that I dispute the views of Sir Martin Conway and Dr. M. R. James, whereas, on the contrary, I have long been searching for evidence to support them. The entry I quote from the Patent Roll of 1258 is, I think, a fragment to this end, and my article was intended to encourage the search for more. I make this clear in my last paragraph, and I there confess that my theory "is indeed conjectural," but Mr. Constable disregards this confession.

It would have been better had I given references to Sir Martin Conway's article in THE BURLINGTON MAGAZINE, November, 1923, the description of the Douce Apocalypse, by M. R. James, printed for the Roxburghe Club, and Mr. Constable's Catalogue of British Primitives, and I regret having omitted them.

I am, Sir,

Yours faithfully,

JOHN G. NOPPEN

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NOTABLE WORKS OF ART AT THE LONDON DEALERS

We hear a great deal nowadays about the exodus of great pictures from England, and it is often suggested that before long our power of keeping up the supply of works of art to meet the increased demand from abroad must fail. But those who keep in touch with the activities of London dealers know that it is possible at any given moment to find in their premises such a rich and varied array of fine works of art as is probably to be found, under similar circumstances, in no other city in the world. Nor, whatever the explanation may be, was there ever a time when the London dealers themselves had greater or finer possessions. There are no signs whatever of the supply running short, and no reason whatever to fear that the London market will lose its place in the sun.

We have chosen, following the plan adopted last year towards Christmastime, a number of works of art now in the hands of London dealers. The examples selected appear on the following pages. For the most part, they speak for themselves, but it may not be out of place if we add here a few remarks on each.

Plate 1 illustrates a picture so typical of Gainsborough that there is no room for differences of opinion so far as the attribution is concerned. It is in the artist's broadest and most expressive manner, and the drinking horses included in it constituted one of Gainsborough's favourite motives, repeated by Barker, of Bath (cf. Victoria and Albert Museum, and the Lady Lever Art Gallery, Port Sunlight) and by other lesser artists. The picture has, moreover, an admirable pedigree. It passed from the Rogers collection (1856), direct to that of Burdett-Coutts. It was exhibited in 1814 at the British Institute, having been lent by no less a person than Samuel Rogers, and it re-appeared at the Institute in 1863, when in Miss Burdett's possession. It is mentioned in Fulchner, and in both editions of Armstrong. Even when the authenticity of a picture is, on the face of it, obvious, as in the present case, it is always interesting to have its history thus investigated and recorded.

Plate 2 illustrates a very characteristic portrait of an unidentified man in dark cloak and hat, by Paris Bordone. Here we find the master expressing himself in his most robust and masculine style and seeing his subject, obviously a man of social distinction like Bordone himself, with the utmost simplicity and gravity. Although intensely Venetian in feeling and technique, reminding us strongly in parts like the sleeves of Bordone's great *Portrait of a Lady*, in the National Gallery, the extreme precision of drawing in the head and the unusual disposition of the hands and above all of the objects on the table recall the art of Holbein (cf. the *Georg Gisze*, in the Kaiser Friedrich Museum, Berlin). The analogy is, of course, a purely æsthetic one, but it is interesting to find, as one often does, some point of contact between two great painters utterly differing in a broad sense. It is unnecessary to remark, with the reproduction before us, that the picture is in a fine state of preservation.

Plate 3 shows a particularly fine and entirely characteristic portrait of one Nicholas Rockox by Van Dyck. Its success depends greatly upon the artist's skill in interpreting the intensely intellectual and rather ascetic character of the sitter, without any modification of his habitual technical method. The exquisite taste displayed by Van Dyck in this work, something at once robust and eminently persuasive in the handling, and the mastery with which the modelling is carried out, places it instantly among the very finest of the artist's works. It is only now and then that Van Dyck succeeds in achieving quality of this order. Had he always painted so well, the justification for placing him, as is so frequently done, on a level with Rubens, would have been complete. The two artists had not only a very great deal in common, both æsthetically and technically, but each had the same curious power of surpassing himself and of astonishing even his admirers by producing, when just in the right frame of mind, a masterpiece such as the one here published.

Plate 4 represents an excellent portrait and also—so far as the writer is concerned—a problem. It is not a problem of attribution, but one of identification. The question is whether or not the portrait represents Richard Brinsley Sheridan, the famous playwright. As these notes go to press there has not yet been sufficient time and opportunity to decide this important question, but what investigation has been made enable one to say that no definite reason has emerged why Sheridan was not the sitter. Certainly the person in the portrait strongly resembles the dramatist. At all events it is an unusually brilliant piece of characterization and must have been a very good likeness, so that if it does turn out to represent Sheridan it is certain to be accepted as one of the best and probably the most intimate of all the surviving portraits of the inimitable author of "The School for Scandal."

Plate 5 represents a very typical little portrait in pastel by Daniel Gardner of Mrs. Pownall, wife of Governor Pownall, and of Massachusetts. No one claims that Daniel Gardner is one of the giants of art history, but he had distinguished gifts of a certain order. It is always a mistake, in estimating the worth of an artist, to look overmuch for quantity as well as quality. Gardner's artistic career was a particularly short one. Born in 1750, he rapidly rose, partly through the patronage of Sir Joshua Reynolds, to considerable fame. He was, as the picture reproduced amply witnesses, a painter of great natural ability, especially when, as on this occasion, he was handling crayons rather than the brush. If he had applied himself to his art with the same energy and for the same length of time as did his contemporaries, he would probably now occupy an even higher place in the history of English portrait painting.

Plate 6 shows a remarkable portrait by Nicholaes Maes. Its great subtlety of modelling and its powerful chiaroscura effect instantly suggest the most typical art of Rembrandt, but a certain softness in the brushwork and a tendency towards elegance in the manner of arranging the forms compel one to reject that attribution. The inclination, too, towards a pearly tone, especially in the greys, and the slight feeling of deliberation in the line, further corroborate the same impression and turn one's mind instead to Maes. Notwithstanding this, however, the picture is intensely interesting, not only as a fine example of the art of Maes, but as illustrating the profound influence exercised by Rembrandt on the art of his school in Holland. Unfortunately, the plate gives no idea of the colour which might be described as being at the same time grave and subtle.

Plate 7 illustrates a large and very impressive Corot, in his earlier and best manner. It is on record that the artist began to paint this large work in the year 1835, when he was thirty-nine years of age, that some time later he put it aside, and that in 1850 he again took it up. This unusual trouble was very likely due to the artist's ambition to make of the picture a very great museum piece. Evidently, however, some private collector captured it. As a composition, it is, needless to say, masterly; as an exercise in tone it is simply perfect. Perhaps no landscapist could thus contrive successfully to describe with accuracy a natural scene, and yet to build up in the process so splendid a design. The complexity of the arrangement is so great that just at a first glance the design does not arrest the eye. As often with Corot, the full effectiveness of the picture comes only after some degree of familiarity.

Plate 8 illustrates a very beautiful picture and one in a remarkable state of preservation. Moretto da Brescia, though famous, is an artist whose pictures come to light only very rarely. There are, it will be recalled, several important examples by Moretto in the National Gallery, that representing *The Madonna and Child with St. Dominic and St. Francis* perhaps approaching most nearly in manner of expression to the present picture of *The Marriage of St. Catherine*. The colouring of the latter differs somewhat

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from that of the National Gallery set. There are greater emphases on the value of the local colours, and the colours themselves are considerably brighter and more positive. There is also in the *St. Catherine* much less attempt to work up the modelling (as, for instance, in *The Madonna and Child with Saints*) with a sculptural effect.

Plate 9 is of a most curious picture, and is a most important discovery. It is a speaking likeness of the great Scottish Romancist, by a Scottish artist whose name is new to us. We cannot do better than quote the Art Correspondent of the *Glasgow Herald*:

> It is seldom, indeed, that there occurs for sale an engraved portrait of a great Scottish author ascribed to an artist whose name cannot be found in any standard books of reference. Such, however, was the case this afternoon in regard to a half-length portrait of Sir Walter Scott. . . . This is said to be from the hand of one Graham Lindsay. With the picture goes the engraving by Thomas Lupton, published in 1863, inscribed "Graham Lindsay Pinx." From the last portrait for which he (Scott) sat in the United Kingdom. Lindsay's name does not seem to appear in the Dictionary of National Biography, in Lockhart's "Life," in "Bryan"—save as the painter of this portrait, engraved by Lupton—in Graves's exhaustive index of exhibitors at London shows, in Mr. Caw's "Scottish Painting," or in the catalogues of the Scott Centenary Exhibition, the National Portrait Gallery, or the Scottish Portrait Gallery. The broadly treated picture has a label at the back stating that it was purchased at the sale of Mr. Westmacott's collection dispersed by auction in London, was afterwards bought by Mr. E. Atherton, and in 1851 by Mr. George Fuller, of Bath, whose effects were sold in 1852.

Plate 10 is from a photograph of a very characteristic picture by Jean Baptiste Monnoyer, the Lisle artist, who, after enormous success on the Continent, painted so extensively in England for some twenty years. The example before us is an exceptionally brilliant one. Its decorative quality is above the average, and the interpretation of the character (if the expression is permissible) of the flowers is extraordinarily skilful. The colour harmony, needless to say, is also very fine. Occasionally, Monnoyer worked so rapidly that he allowed himself to be a trifle careless, a fault that is fatal in an artist of this kind, but on this occasion every leaf and petal is described with the utmost care and sympathy. The artist never painted better.

Plate 11 is after a photograph of a superb little landscape by Gainsborough. It is painted with all and more than all of the artist's usual breadth and vigour. The forms are swept in with a heavily charged brush with such speed and certainty that the effect of movement is inimitable. This brilliancy of handling is emphasized by the further effect of movement due to the happy way in which the main elements of the composition are disposed. Thus we have the contrasted movements of the horse and cart, and of the girl with the pail on her head. The direction of motion of the cart and horse enhances that of the girl and vice versa, and these in their turn leave the eye free to take in the receding plane of the road leading to the lovely distant view of cattle and mountains.

Plate 12 illustrates a picture which belongs to a class of its own. It is the work of De Heem. In no period of art did the craft of still-life painting achieve such perfection as it did in Holland at about the time this picture was painted, and of all the artists belonging to the school none was so distinguished as De Heem. The red note of the lobster, set among bright leaves, the sumptuous effect of the burnished metal and the luscious effect of the fruit contrast powerfully with the pale delicacy of the oysters, lemons and napkin. Such pictures have, of course, their limitations, but before them the eye is continually delighted by an artist succeeded in realizing without flaw or hesitation and entertained by the feeling that here is a case in which exactly what he set out to realize, down to the tiny insect on the cloth.

Plate 13 shows a picture by Fragonard of that favourite theme, "The Festival of Dionysus." It is conceived with a remarkable effort of imagination, the gala-like vision of the incident being expressed with great cleverness. Technically, it is a good deal broader, freer and looser than is usual with the artist. In this way it recalls the work of that turbulent school of seventeenth century painters, represented, according to a prevalent present-day notion, by Magnasco. But it is painted with a much swifter and more certain touch, and has an indescribable element of poetry quite absent from any of the seventeenth century Italian artists' pictures. The spirit of the pastoral and the eclogue was, so far as the visual arts are concerned, native only to France, and was never exploited better than by the hand of Fragonard.

Plate 14 shows an exceptionally charming early English room; one of those stately interiors once to be found in every gentleman's house and now prized by every ambitious collector of antiques. It belongs to the spacious Elizabethan period and was altered and modified to suit the prevailing taste of the time of Charles II. Perhaps the most beautiful and certainly the most important feature, from the historical point of view, is the magnificently planned and carved overmantel, which is of walnut. The rest of the walls are composed of oak panels. The dignity and elegance of the whole ensemble is obvious even from the photograph.

Plate 15 shows a quite unusually fine specimen of the art of Chippendale. The bookcase is remarkably preserved, the wood being mahogany. It will be observed from the photograph how beautiful is the sweep of the swan-neck pediment, decorated with the key-pattern and terminating in flowers. Equally notable is the well distributed tracery pattern on the glazed doors. The lower part is constructed of four drawers with serpentine front, and having characteristic drop handles in brass. The figuring of the wood on the drawers gives that last touch of elegant finish to the design, and emphasizes, as Chippendale loved, the sense of quality and perfect craftmanship.

Plate 16 illustrates one of a class of object which has been attracting more and more attention during the past few years, the modern interest in the earlier types of Oriental art having proved, perhaps, the most fruitful study of our day. The little figure belongs to the great T'ang period (A.D. 618-906), of which it is quite typical. It was discovered under the ground in the Chinese province of Shansi, where no doubt it had lain since the owner's burial. It is made of bronze, covered with gold plating, and represents a priest in the attitude of blessing. The piece is a beautiful addition to the ever-growing number of T'ang examples that have found their way to England.

Plate 17 shows a pair of two-light candelabra, of extremely fine quality and in a perfect state of preservation. They are, as is very unusual with old candelabra, original throughout, with the single exception of one small candle nozzle, of the period. The bases consist of a plinth in fine ormolu, surmounted by a shaped column in thick purple glass bearing a design in oil gilding. A point to be noticed is the shape of the arms. Usually bases of this type have arms which end in a metal fitting, pans which rest on, and nozzles which screw into this fitting. In this case the whole arm is in glass, ending in a wide tube over which the pan is slipped, and the nozzle for holding the candle fits loosely into this tube. This type of arm is frequently seen on an earlier type of candelabra, and the pair under consideration must therefore belong to the transition period between the earlier period of cut glass and the Adam period, i.e., circa 1780. It is probable that the glass at least is of Irish manufacture.

Plate 18 shows three more examples of cut glass, equally remarkable with those first mentioned. The condition of each piece is perfect, which is little less than astonishing when we consider the complicated form of the large sweetmeat dish. The oval bowl with oval base is of a most unusual form. In each case the objects are of Irish glass, having been manufactured in the later part of the eighteenth century. It is possible to state that the glass cannot be any later than the year 1790. The great and still increasing interest taken nowadays in Irish glass gives great specimens such as these particular importance. As examples of perfect craftsmanship and as representing the spirit of their time, they are unsurpassable.

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No. 1

THE DRINKING PLACE, by Thomas Gainsborough. Canvas, 14⅞ inches by 17¾ inches. The property of Messrs. M. Knoedler and Co., 15 Old Bond Street, London, W.1

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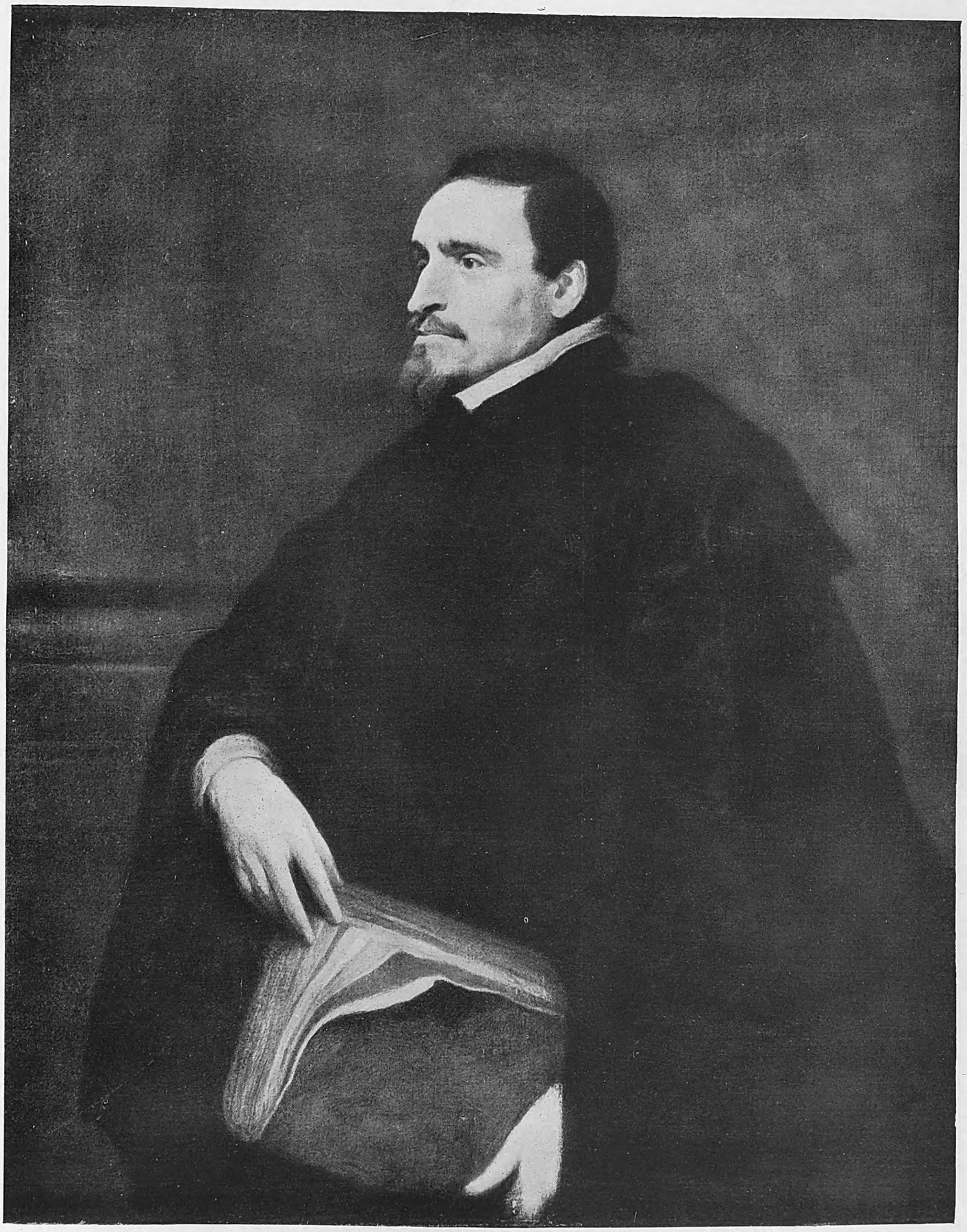
No. 2

PORTRAIT OF A GENTLEMAN, by Paris Bordone. Canvas, 40¾ inches by 32¾ inches. The property of Messrs. P. and D. Colnaghi and Co., 144-146 New Bond Street, London, W.1

No. 3



PORTRAIT OF NICHOLAS ROCKOX, by Van Dyck. Canvas, 42 inches by 34 inches. The property of Messrs. Thomas Agnew and Sons, 43 Old Bond Street, London, W.1

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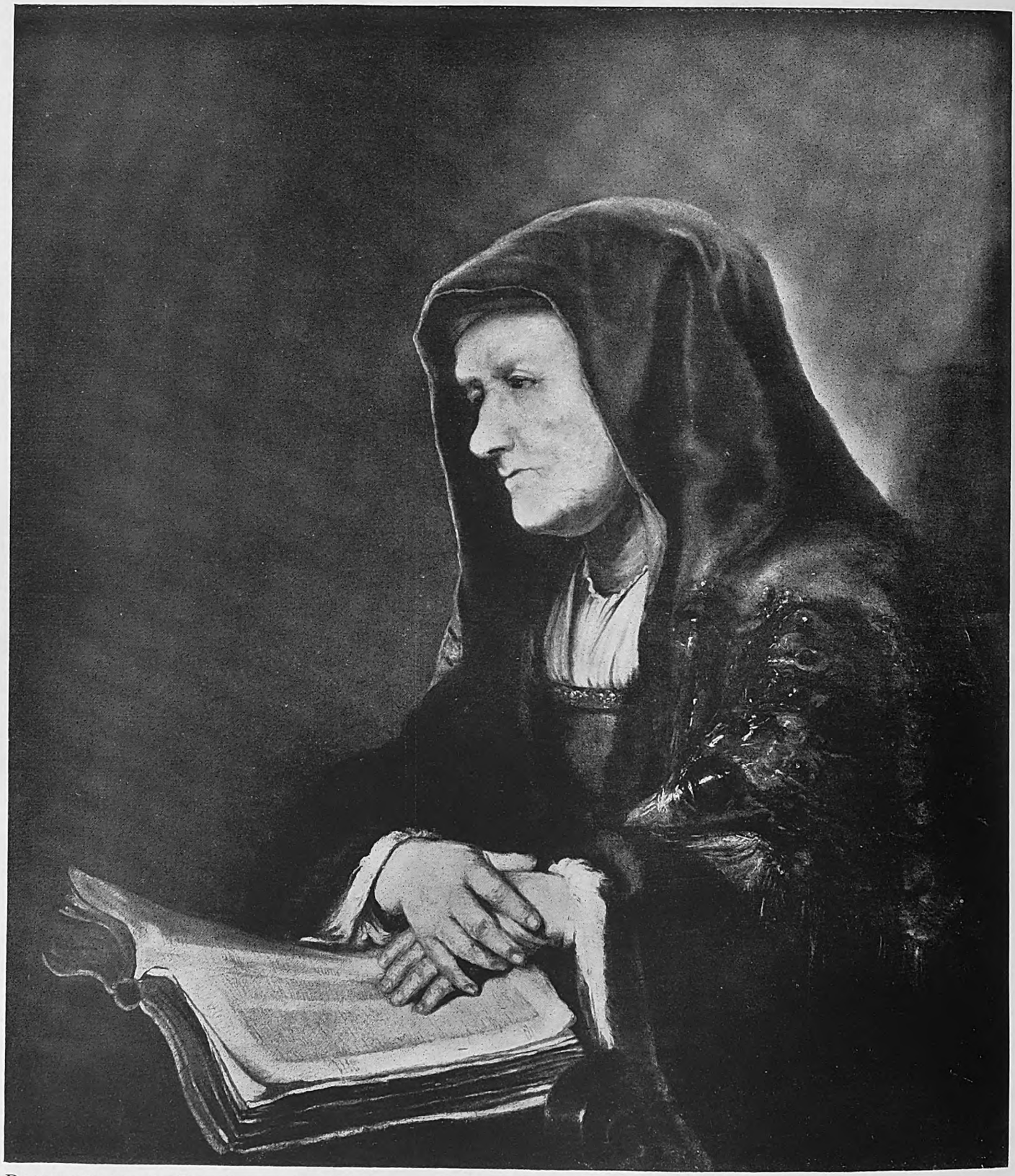
No. 5

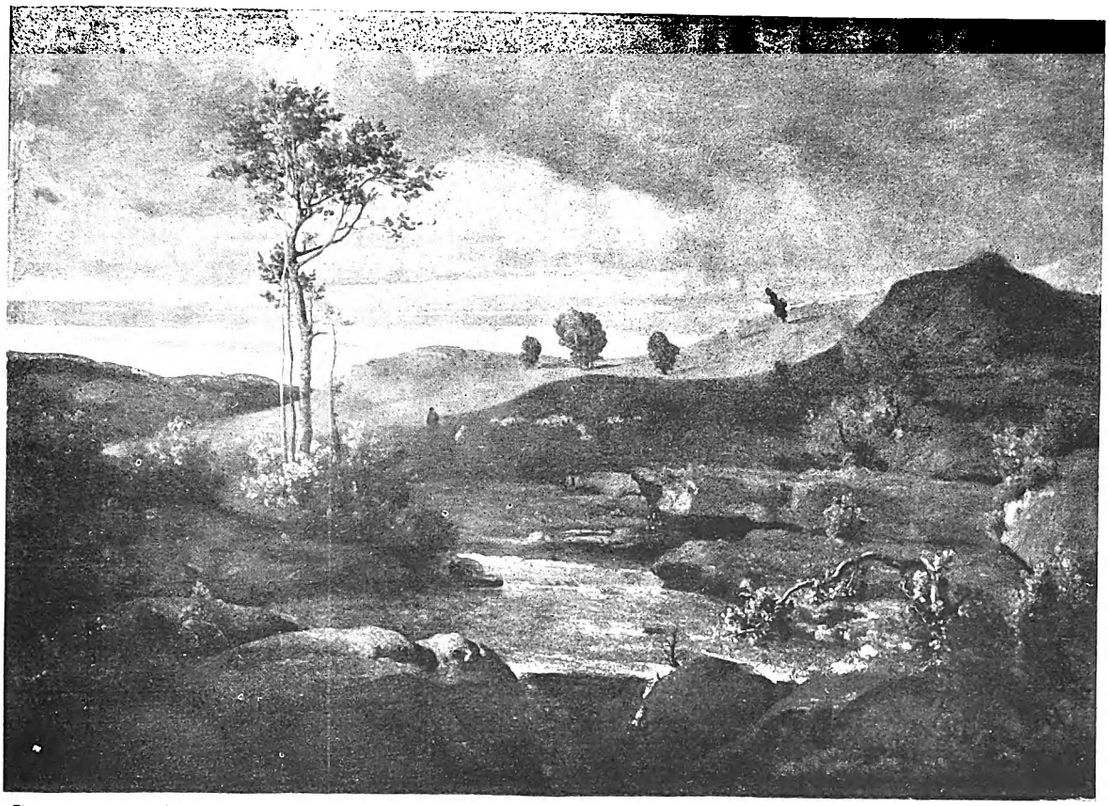
MRS. POWNALL, by Daniel Gardner. Pastel (oval) $11\frac{1}{4}$ inches by $9\frac{1}{4}$ inches. The property of The Independent Gallery, 7a Grafton Street, London, W.1

No. 6



PORTRAIT OF AN OLD LADY, by Nicholaes Maes. Canvas, 38 inches by 32 inches. The property of The Ver Meer Gallery, 22 Old Bond Street, London, W.1

No. 7



CAMPAGNE ROMAINE, by Corot. Canvas, 53 inches by 38½ inches. The property of The Leicester Galleries, Leicester Square, London, W.C.2

No. 8

THE MARRIAGE OF ST. CATHERINE, by Moretto da Brescia. Canvas, 30 inches by 33 inches. The property of Mr. Max Rothschild, The Sackville Gallery, 28 Sackville Street, London, W.1

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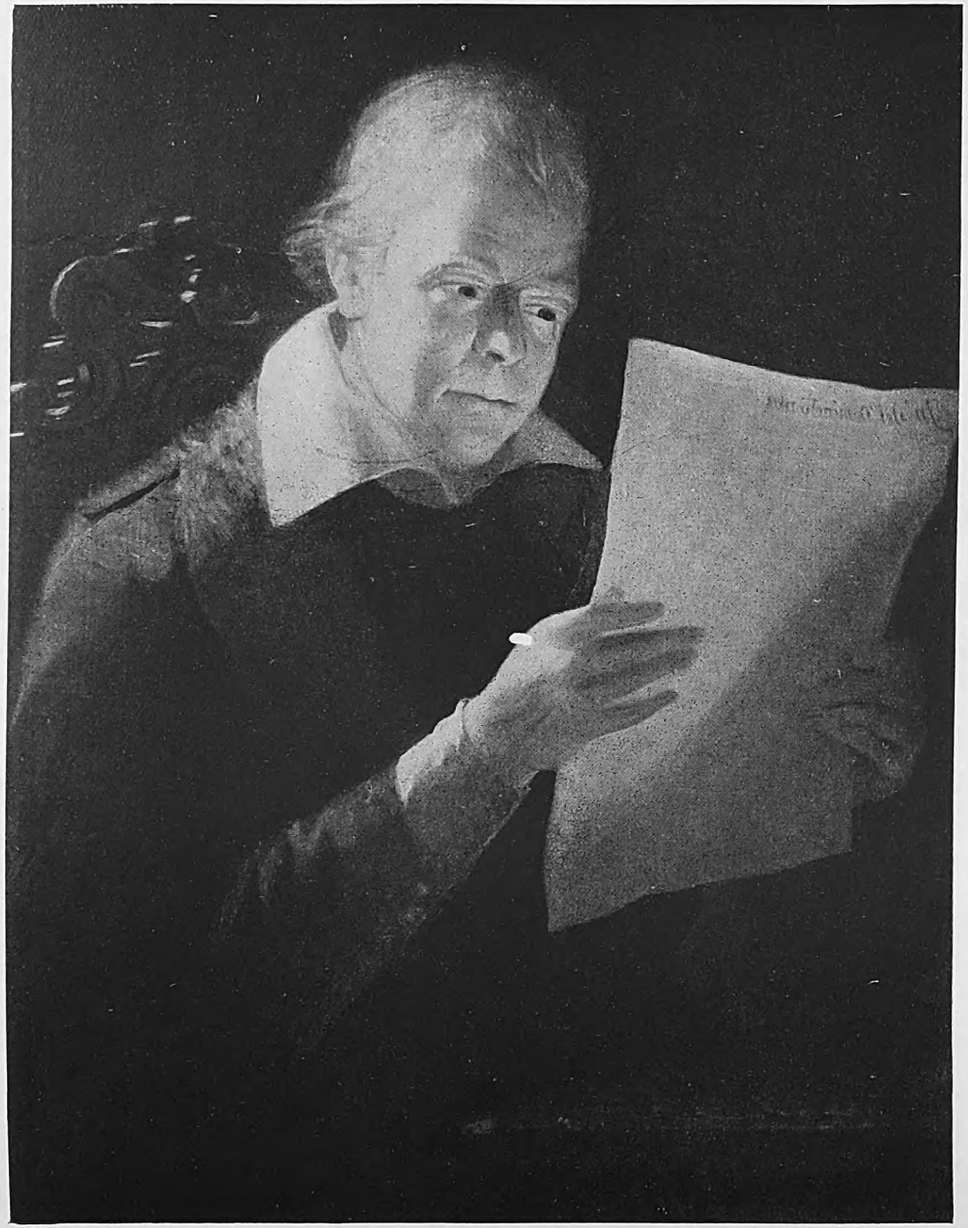
No. 9



SIR WALTER SCOTT, by Graham Lindsay. Canvas, 35 inches by 27 inches. The property of Messrs. Leggatt Bros., 30 St. James's Street, London, S.W.1

No. 10

FLOWERPIECE, by Jean Baptiste Monnoyer. Canvas, 37½ inches by 28½ inches. The property of Messrs. Vicars Bros., 12 Old Bond Street, London, W.1

No. 11

THE FARM CART, by Thomas Gainsborough. Canvas, 25 inches by 30 inches. The property of The Independent Gallery, 7a Grafton Street, London, W.1

No. 12

STILL LIFE, by De Heem. Canvas, 46 inches by 66 inches. The property of Messrs. W. E. Duits, 6 Duke Street, St. James's, London, S.W.1.

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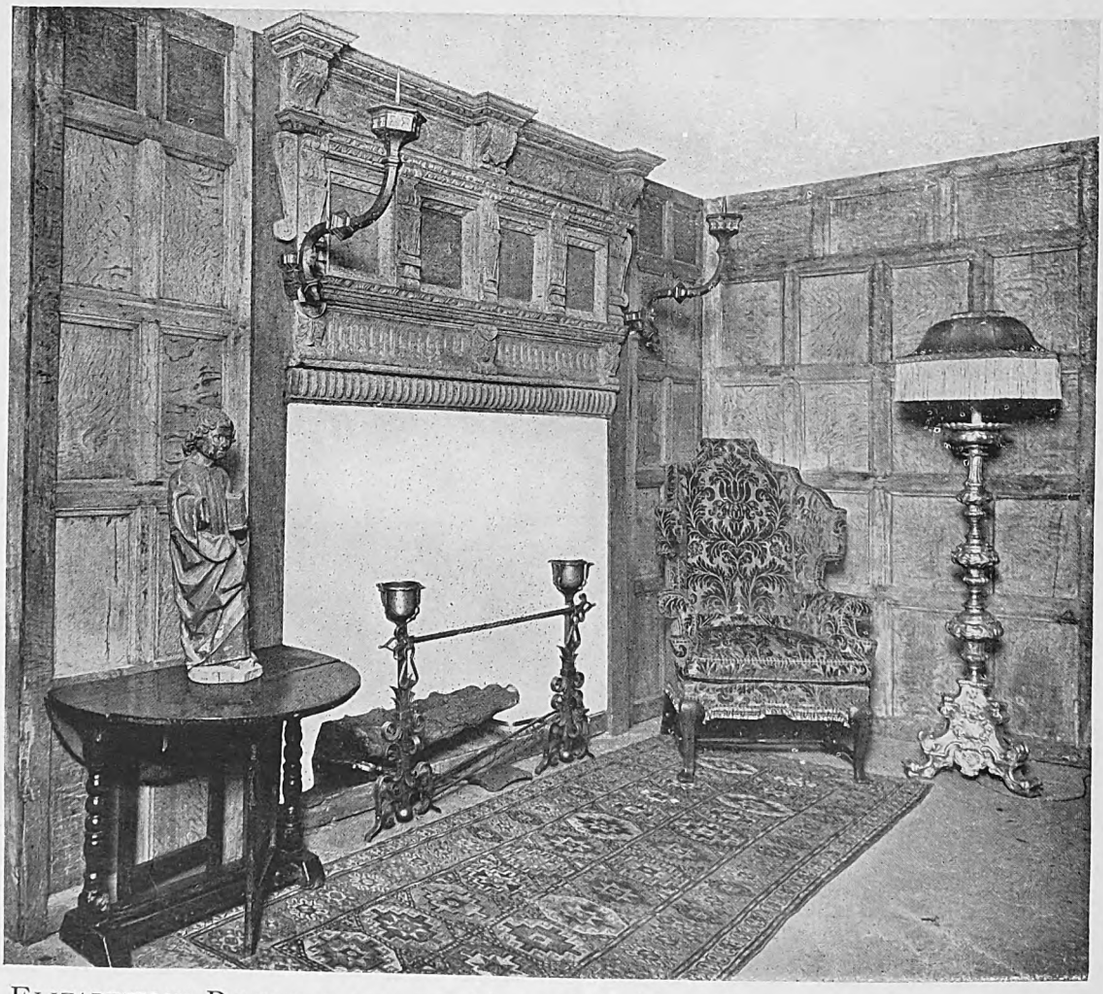
No. 13

THE FESTIVAL OF DIONYSUS, by J. H. Fragonard. Canvas, 20 inches by 24 inches. The property of Messrs. E. Parsons and Sons, 45 Brompton Road, London, S.W.3

No. 14



ELIZABETHAN ROOM, overmantel in walnut, the rest in oak. The property of Messrs. Fermoye, 67 Grosvenor Street, London, W.1

No. 15

Chippendale mahogany bookcase. Height, 8 feet 6 inches; width, 4 feet. The property of Messrs. Stoner and Evans, 3 King Street, St. James's Square, London, S.W.1

No. 16

Priest in the attitude of blessing, gilded bronze; T'ang. Actual size. The property of Messrs. Bluett and Sons, 48 Davies Street, London, W.1

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No. 17

Pair of two-light Candelabra in cut glass. The property of Messrs. Delomosne and Son, 4 Campden Hill Road, Kensington, London, W.8

No. 18

Two cut-glass Bowls and a Sweetmeat Stand, Irish; late eighteenth century. The property of Mr. Arthur Churchill, 10 Dover Street, London, W.1

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EXHIBITIONS

GREAT BRITAIN :

London :

AGNEW, THOMAS & SONS. Old English and Dutch Pictures.

BROOK STREET ART GALLERY. Pictures by Edward Wolfe and Gerald Reitlinger (opens July 15).

BURLINGTON FINE ARTS CLUB. Late Elizabethan Art, in conjunction with the Tercentenary of Francis Bacon.

CHURCHILL, ARTHUR. Paperweights.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

DUNTHORNE, ROBERT. Tempera Painting, *Birds*, by George E. Lodge.

GOUPIL GALLERY. Summer Exhibition of Modern British and French Art.

GREATOREX GALLERIES. Water-colours, Etchings and Dry-points by Miss Winifred Austen.

KNOEDLER, M. & CO. Paintings by Daumier, Manet, Renoir, Degas, Monet, Sisley, Gauguin and Van Gogh.

LEICESTER GALLERIES. New Sculpture by Jacob Epstein. Paintings by Renoir.

NACHEMSOHN, J. 17th-19th Century Signed Enamel Miniatures.

PATERSON, W. B. Archaic Jades, Bronzes, Pottery and Scythian Bronzes, formed by C. T. Loo (July 5-17).

REID, ALEX. & LEFEVRE. Paintings and Pastels by Odilon Redon. Original Etchings by Bone, Cameron, Lumsden, Griggs and McBey.

ROYAL ACADEMY. Summer Exhibition.

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SOCIETY OF GRAPHIC ART. Annual Exhibition at the Royal Institute of Painters in Water-Colours Galleries (closes July 17).

TOOTH, ARTHUR & SONS, LTD. Drawings and Pastels by Jean Launois and Paintings, *Ceylon*, by C. F. Winzer (closes July 17). Paintings by Choultse (opens July 21).

TWENTY-ONE GALLERY. Modern Pottery by Londoners (opens July 5).

WALKER GALLERIES. Twenty-second Annual Exhibition of Early English Water-colours. Water-colours, *Facts and Fancies*, by W. H. Walker.

Holland :

WHITECHAPEL ART GALLERY. British Decorative Art (closes July 24).

Brighton :

PUBLIC FINE ART GALLERIES. La Gravure Liegoise du 16 ieme siecle a nos jours (closes July 4).

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 100th Annual Exhibition.

GERMANY :

Dresden :

INTERNATIONAL ART EXHIBITION.

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING JULY

ENGLAND :

London :

CHRISTIE, MANSON & WOODS. July 8, Old English Furniture. July 9, Eighteenth Century French Pictures belonging to Mr. C. Moreland Agnew and Old Masters. July 16, Collection of Portraits painted in 1919, in Paris in connexion with the Peace Conference, the property of Sir James Dunn.

DEBENHAM, STORR & SONS. July 5, Paintings, Bronzes, China, etc. July 1, 6-8, 13-15, 20, 21, 27-29, Jewellery and Plate.

EASTWOOD & HOLT. July 14, Chinese Porcelain and Japanese Curios.

HARMER, H. R. July 5, 12, 19, 26-28, Stamps.

SOTHEBY & CO. July 5, 19, 20, 26-28, Printed Books. July 5 and 6, Modern Etching. July 7, Modern Pictures and Drawings. July 8, Old English Silver. July 9, 15 and 16, Works of Art. July 12 and 13, Engraving. July 12-14, Coins and Medals. July 14, Old Master Drawings. July 19 and 20, Prints. July 21, Pictures. July 22 and 23, Antiquities.

SWITZERLAND :

Lucerne :

FISHER, TH. & MAK, A. July 27, Pictures from the collection of Mme. de L. de la Bégassière, Paris

DUVEEN BROTHERS

Paris. New York.

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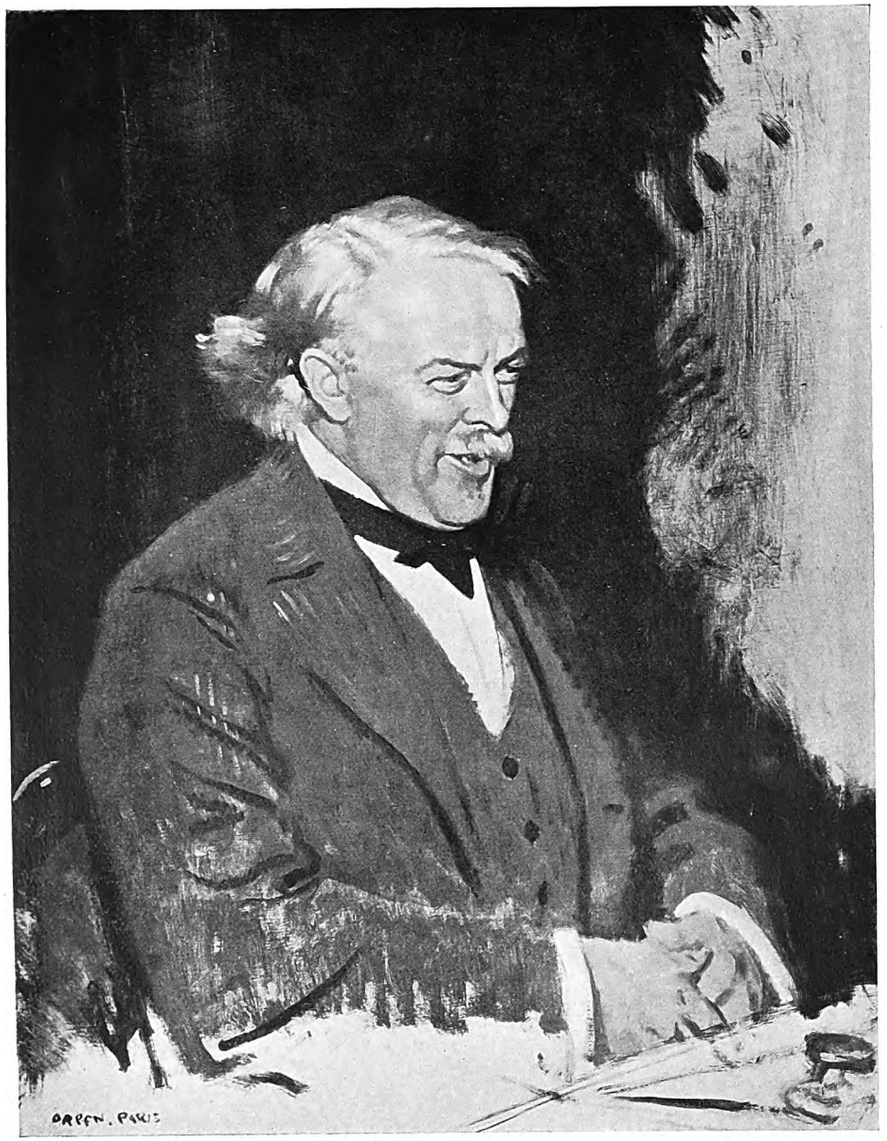
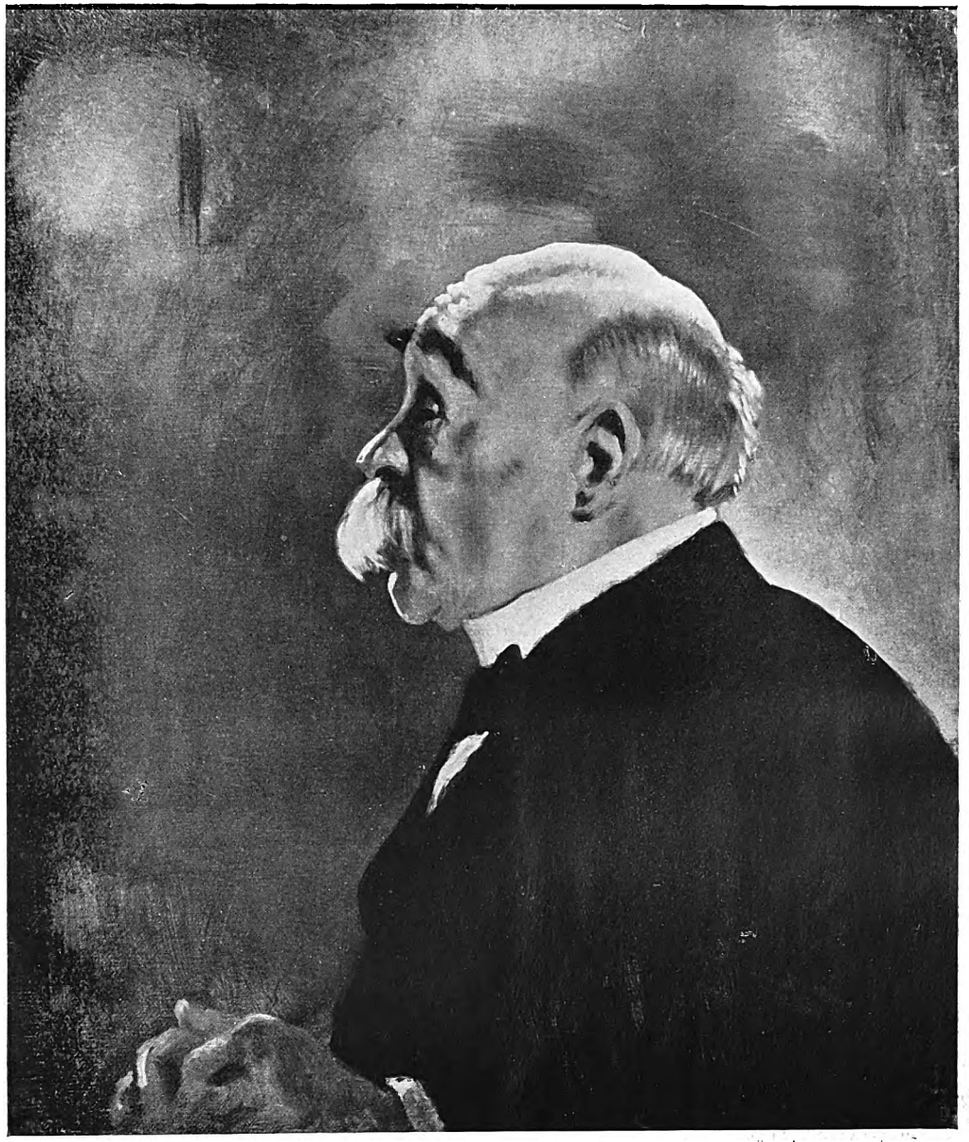


A—The Rt. Hon. David Lloyd George, P.C., O.M., LL.D., by Sir William Orpen, K.B.E., R.A.



B—Monsieur George Eugene Clemenceau, by Sir William Orpen, K.B.E., R.A.

(To be sold on July 16 by Messrs. Christie, Manson and Woods)

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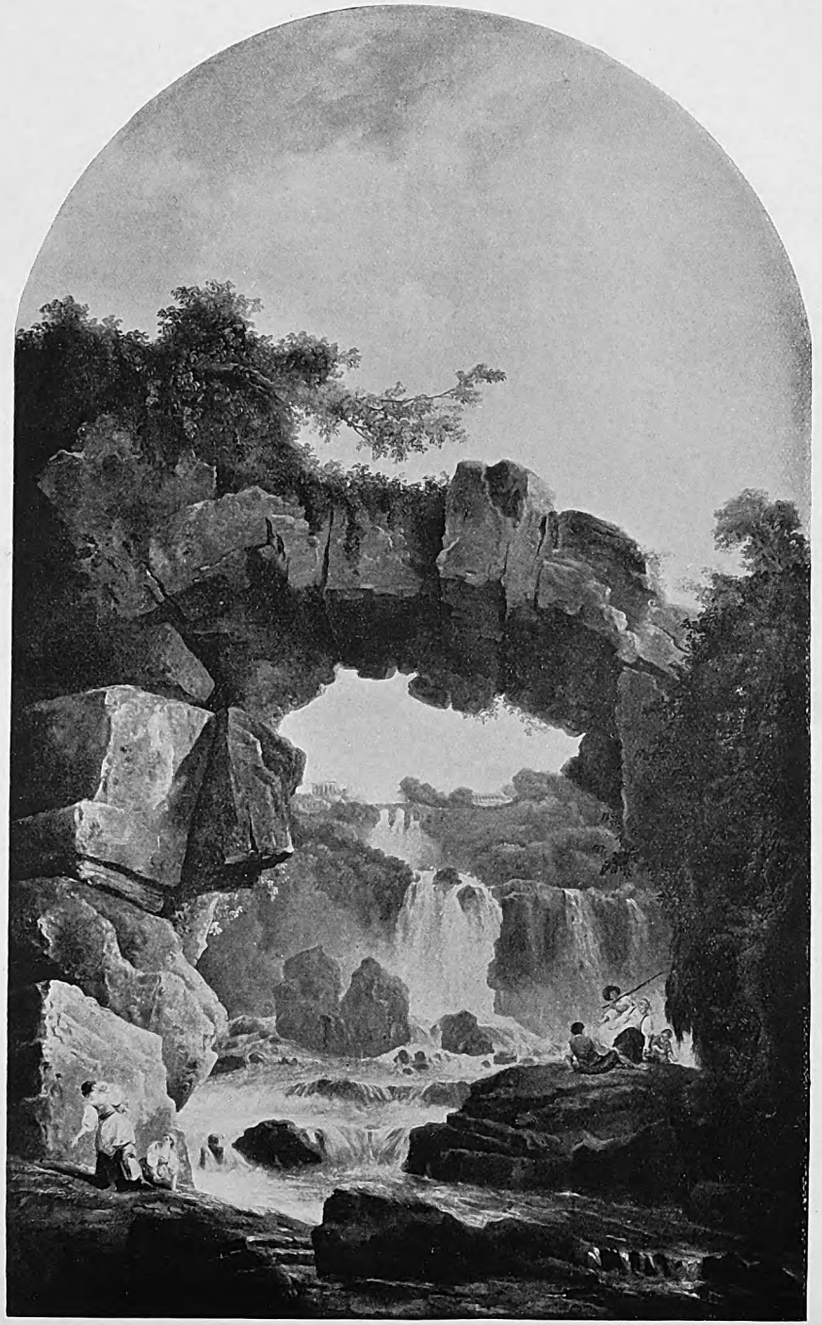
PORTRAIT OF LORD BROKE, by J. M. Nattier

(To be sold on July 9 by Messrs. Christie, Manson and Woods)



DECORATIVE PANEL, by Hubert Robert

FORTHCOMING AUCTIONS By A. C. R. CARTER.

AN ORPEN PORTRAIT GALLERY. At this time last year the art world was in high expectancy, as the Sargent sale—destined to be one of the most famous dispersals in art annals—was being announced and discussed. It would be using a figure of hyperbole to state that another auction Amurath is to succeed, yet the distinction of Sir William Orpen in the field of contemporary portraiture will cause the sale of thirty-six portraits by him at CHRISTIE'S, on July 16, to be an event of unusual importance, especially as the dearth of notable picture collections at auction has continued. Even now at the end of the season it may not be too late for hesitating owners to make up their minds to send their first-class possessions to a market which is prepared to give such a hearty welcome.

I have lately seen these Orpen portraits of international warriors and publicists stacked against the wall of Christie's cellars and the impression of them is that of the swift and true realization of the remarkable men portrayed. They are life-like and illuminating. That of Mr. Lloyd George vibrates with an almost factitious vivacity and might appropriately bear that old *genre* title, *Une bonne histoire* [PLATE A]. The presentment of Clemenceau [PLATE B] is a capable and ambitious exercise in lighting, and, generally, one is inclined to feel that, as a series, this Orpen portrait gallery has the *pas* of the Sargent set of Generals in the war. It is known that, when Sir James Dunn purchased them from Sir William, he intended to endow some public institution in the Dominions with this telling array, but he began to feel doubtful—judging by the reception of similar deeds of beneficence—whether such a gift would be properly appreciated. Readers of the artist's brôchure entitled " An Onlooker in France " will find that some of these portraits were reproduced as illustrations.

The composite sale on July 9 will include that notable Raeburn group showing John Johnstone, of Alva, his sister, Betty, and his niece, Miss Wedderburn, to which brief reference was made last month. I was in error when I stated that it was the late Sir Guy Laking who acted for a well-known collector in bidding 5,800 gns. for the group on May 26, 1906. Looking up my catalogue again, I find that the late Walter Agnew was then the honorary agent, acting for Mrs. Nelke. Old Woods, of Christie's used to say that his ideal of a collector was a man who could have the courage to wait for and buy ten pictures at £10,000 apiece. Such a man could not do better than to begin by acquiring this remarkably representative example of Raeburn's gifts. The sale will also contain several eighteenth century French pictures sent by Mr. C. Morland Agnew, notably decorative landscape panels by Hubert Robert [PLATE D], Nattier's portrait of *Lord Broke,* the diplomant [PLATE C], several works by Pater, and a small portrait by Vigée le Brun. A striking portrait by Gilbert Stuart of *Sir William Molesworth, Bt.,* in a red coat and powdered hair should attract American interest, and in this respect a family group, attributed to Zoffany, deserves special notice as the head of the group depicted is that philantropist, William Hodgson, who acted as the president of the committee for the relief of American prisoners in this country during the War of Independence. The privations endured by these prisoners fortunately lasted only for a short period, as money flowed in, following Benjamin Franklin's protest and after Lord Abingdon had made a spirited speech in the House of Lords. Three works by Turner, the property of Lord Burgh will also appear. As for the picture sale on July 2, it will consist of the collection of modern works formed by Mr. John J. Cowan, of Edinburgh, of English, Scottish and French artists,

With regard to decorative objects the sale on July 8 is to include five rich panels of Brussels tapestry, with Teniers subjects, sent by Mr. Isaac Lewis, and the Bateman-Hanbury heirlooms of Queen Anne and Georgian furniture, from Shobden Court, Hereford. Lord Burgh's Chippendale and other early English furniture was formerly the property of the Duke of Kent's private secretary and General Sir James Willoughby Gordon. On the previous day will be sold the Bateman-Hanbury silver, which includes some good examples of Paul Lamerie's designs, and on the first two days of the month will be offered the Dixon-Steele collection of Oriental porcelain, with fine specimens of the Ming and K'ang Hsi periods, and enamels and lacquer with some old English furniture.

Another busy month's programme has been arranged by SOTHEBY'S. The precise date has not yet been fixed for the appearance of a remarkable Limoges enamel dish which has been sent by the Duke of Atholl, but it is expected that this fine sixteenth century relic will be keenly contested. The zest shown by a coterie of eager collectors for the etchings by D. Y. Cameron, Muirhead Bone and James McBey will mark the dispersal on July 5-6. Picture and drawing sales are set down for July 7 and July 21, and on July 12-13 will be offered old engravings from the collections of Earl Bathurst, Earl Amherst and the Lady Lucas. On July 14 the well-known collection of drawings by Old Masters, sent by Earl Brownlow, should be in the line of succession to such famous sales at Sotheby's as the Lansdowne and Poynter collection. Miscellaneous works of art appear on July 9, 15 and 16, and on July 22-23 there will be a sale of antiquities. Old English silver, including an important dinner service, the property of Lt.-Col. R. T. Boileau will occupy July 8, and there will be a sale of general prints on July 19-20; coins and medals being reserved for July 12-14. In this connexion note should be taken of a sale of fine Italian Renaissance medals at the end of the month. As for the books, the collection of the late Thomas Humphrey Ward, the well-known writer on art, contains many useful and valuable works necessary to the art historian, and this library will be sold on July 5. Lastly, on July 26-28, there will be a fine miscellany of books, illuminated manuscripts and autograph letters.

Few Continental sales seem to have been arranged for July, the only important one as yet announced being at Lucerne, fixed for July 27. The auctioneers are Messrs. TH. FISCHER AND A. MAK and the sale will consist of 150 pictures of the Dutch, French, Flemish, Italian and Spanish schools collected by Madame L. de L. de la Bégassière, of Paris. At the moment of going to press the large illustrated catalogue is not yet ready but the statement is made that the services of formidable scholars have been secured in order to leave no doubt about the correctness of the attributions.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

FRANCESCO SOLIMENA. *St. Catherine.* 53 cm. by 46 cm. Presented through the National Art Collections Fund, by F. Lycett Green, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not exhibited).

ARCHITECTURE AND SCULPTURE.

BENJAMIN CHEVERTON. Ivory Bust of Thomas Slingsby Duncombe, Esq., M.P., after a marble bust by Alfred Hone. English; middle of the 19th century. Presented by Dr. W. L. Hildburgh, F.S.A.

A Tortoise and a Serpent. Group in painted iron. Chinese, SUNG, probably 12th century. Purchased.

CERAMICS.

Model of a dovecote of CHELSEA porcelain, probably one of two sold at Christie's as part of the stock of the Chelsea factory in 1783. Presented by E. F. Broderip, Esq.

English slipware dish. STAFFORDSHIRE; dated 1715. Purchased.

Collection of Corean pottery of the SILLA, KORAI and YI dynasties. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN.

* F. SYDNEY EDEN. Twenty-three Drawings of stained glass from Essex and London Churches.

* F. DERWENT WOOD, R.A. Four Designs.

METALWORK.

Silver-gilt Wine-cup and steeple cover (the Smelt Cup). London hall-mark for 1599-1600. Presented by Miss E. G. Tanner.

Silver " Wrythen-top " Spoon. Probably of Inverness make, about 1500. From the Breadalbane Collection. Presented by Mr. and Mrs. Norman Gask.

PAINTINGS.

* W. F. WELLS. A water-colour landscape, 1806. Presented by L. G. Duke, Esq.

* LOUIS DU GUERNIER (attributed to). Miniature.

TEXTILES.

Hanging, embroidered with coloured silks and silver-gilt and silver thread on linen. ENGLISH work of the early 17th century. From Dinton Hall, near Aylesbury.

INDIAN SECTION.

A collection of the 19th century pottery from INDIA (Lahore, Multan, Peshawar and Jaipur), CEYLON (Kandy, Kelaniya and Matara) and MALAYA (Perak, Pahang and Negri Sembilan). Presented by the Imperial Institute, London.

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PUBLICATIONS RECEIVED

ATHENAION, POTSDAM.
VON LORCK (CARL). *Grundstrukturen des Kunstwerks.* 24 pp. Mks. 3.30.

BLACK.
* *St. Andrews.* Two Poems specially contributed by Rudyard Kipling and Walter de la Mare, with sixteen reproductions from pencil drawings and etchings . . . by Malcolm Patterson. 4 pp. + 16 pl. 2s. 6d.

CAMBRIDGE UNIVERSITY PRESS.
HIND (A. M.). *Claude Lorrain and Modern Art.* The Rede Lecture, 1926, 32 pp. + 4 pl. 2s. 6d.

CHAPMAN & HALL.
WILLIAMSON (GEORGE C.) AND BUCKMAN (PERCY). *The Art of the Miniature Painter.* 264 pp. + 57 pl. (1 in col.). (Universal Art Series). 21s.

CONSTABLE.
MARILLIER (H. C.). " Christie's " 1766—1925. 311 pp. + 24 pl. (some in col.). £2. 2s.

" COUNTRY LIFE."
TIPPING (H. AVRAY). *English Homes, Period VI.—Vol I. Late Georgian,* 1760—1820. 402 pp. with 609 ills. £3 3s.

THE FLEURON.
* *Frank Dobson.* 2 pp. + 17 pl.; *Gilbert Spencer.* 2 pp. + 17 pl. (British Artists of To-day. 3s. 6d. each.

FRANKFURTER VERLAG, FRANKFURT A. M.
BRINCKMANN (A. E.). *Barock-Bozzetti.* English-German edition. *Italienische Bildhauer.* Vol. I, 163 pp. ill. + 72 pl.; Vol. II, 127 pp. ill. + 60 pl.; *Niederländische und Französische Bildhauer;* Vol. III, 145 pp. ill. + 78 pl.; *Deutsche Bildhauer,* Vol. IV, 170 pp. ill. + 85 pl.

JUNTA DE MUSEOS DE BARCELONA.
FOLCH Y TORRES (JOAQUÍN). *Museo de la Ciudadela. Catálogo de la Sección de Arte Románico.* 139 pp. fully illustrated.

LABOR, BARCELONA.
MAYER (AUGUST L.). *La Pintura Española,* 238 pp. + 72 pl. STEGMANN (HANS). *La Escultura de Occidente,* 315 pp. ill. + 24 pl. Translated from German into Spanish. (Biblioteca de Iniciacion Cultural). Ptas. 8.50 each.

LANE.
* COLIN (PAUL). *Van Gogh.* Translated by B. Moggridge. 62 pp. + 40 pl. * LAFARGUE (MARC). *Corot.* Translated by L. Wellington. 62 pp. + 40 pl. (Masters of Modern Art). 5s. each.
* GREENWOOD (J. F.). *Twenty-four Woodcuts of Cambridge.* 85 pp. + 25 pl. 15s.

MORANCÉ, PARIS.
LOUKOMSKI (G. K.). *Les Villas des Doges de Venise.* Two Portfolios containing 12 pp. + 39 pl. each.

OXFORD UNIVERSITY PRESS.
FRY (ROGER) AND LOWE (E. A.). *English Handwriting.* (S.P.E. Tract No. xxiii). 12 pp. + 34 pl. 10s. 6d.

PRIVATELY PRINTED.
BORENIUS (TANCRED). *A Catalogue of the Pictures, etc. at 18 Kensington Palace Gardens, London, collected by Viscount and Viscountess Lee, of Fareham.* Vol II, xix pp. + 51 pl. (2 in col.) and descriptions.

REIMER (VOHSEN), BERLIN.
VON LE COQ (A.). *Die buddhistische Spätantike in Mittelasien.* Fünfter Teil. *Neue Bildwerke,* 33 pp. ill. + 32 pl. (14 in col.).

SCHROLL, VIENNA.
Jahrbuch der kunsthistorischen Sammlungen in Wien. Neue Folge. Band I. Edited by Erich Strohmer. 268 pp. with 193 ills. + 32 pl.

T. FISHER UNWIN.
* CHATTERTON (E. KEBLE). *Naval Prints.* 208 pp. + 25 pl. (1 in col.). (" Chats " Series). 7s. 6d.

VAN OEST, PARIS.
DUPORTAL (JEANNE). *La Gravure de Portraits et de Paysages.* 82 pp. + 84 pl. 200 frs.

WOLFF, MUNICH.
FEULNER (ADOLF). *Die deutsche Plastik des sechzehnten Jahrhunderts.* 62 pp. + 91 pl. Mks. 60.

WEEKLY.—The Architect, 2996-9.

FORTNIGHTLY.—Beaux-Arts, 9, 10; Der Cicerone, xviii, 8-11; Der Kunstwanderer, viii, 5.

MONTHLY.—Antiques, ix, 5; The Arts. 4, 5; Belvedere, 45, 46; The Bulletin of the Cleveland Museum of Art, xiii, 5, 1 and 2; Bulletin of the Metropolitan Museum of Art, xxi, 5; Dedalo, vi, 11; Pennsylvania Museum Bulletin, xxi, 103; La Revue d'Art, xxvii. 2-4; Skonvirke, xi, 3.

BI-MONTHLY.—Repertorium fur Kunstwissenschaft, xlvii, 1.

QUARTERLY.—Bulletin of the Rhode Island School of Design, xiv, 2; The Print Collector's Quarterly, xiii, 2.

CATALOGUES AND PAMPHLETS.
The Martin A. Ryerson Loan Collection of Paintings and Sculpture; National Art Collections Fund; *Twenty-Second Annual Report,* 1925.

TRADE LISTS.—L. Bernheimer, Munich: *Le Bouquiniste Gantois,* 131. Breslauer, Berlin: *Verzeichnis* 38. Foyle: *Catalogues of Depts. No.* 17 *and* 18. Gilhofer and Ranschburg, Vienna: *A Catalogue of Desirable Books,* No. 191. James Rimell: *Classified Catalogue of Books,* No. 269. H.M. Stationery Office: *Monthly Circular,* 87. Van Oest, Paris: *Catalogue Général.*

Publications in the preceding lists marked with an asterisk are briefly discussed below.

ST. ANDREWS. He would be an ill-tempered critic who did not start off with a desire to approve of this little book. Mr. Rudyard Kipling and Mr. Walter de la Mare have each contributed a poem, the book proper consists of reproductions of sixteen pencil drawings of views of St. Andrews by Mr. Malcolm Patterson, and the proceeds have to go to the Student Welfare Scheme of the University. We pass no judgment on the poems, which, however, form only a small part of the whole publication. Of the drawings we can say that they are as good as those usually published in such books. Mr. Patterson has a neat hand, a true eye and that love of detail that so often distinguishes the architect when he has a pencil in his hand, and if his draughtsmanship is not searching, he makes up for that by taking great pains and never shirking a difficult passage. We wish the venture the best of good fortune.

GILBERT SPENCER AND FRANK DOBSON.—These two tiny books contain only scraps of letterpress, but the half-tone plates, though small and not perfect in quality, are well selected and give a fair impression of the artists' work as a whole.

VAN GOGH.—The oft-told tale of Vincent's life is here once more briefly repeated. M. Colin describes with sympathy and insight the chief events in the unfortunate artist's life, and his little biography, well translated by Miss Moggridge, is eminently readable. Little is said by way of art criticism, but what there is is sound. The illustrations, forming the bulk of the book, include some little known works. There is a good bibliography of the different editions of the artist's letters and of books about Van Gogh, in Dutch, German and French.

COROT.—This book, generally speaking, is similar to the companion volume on Van Gogh, but the author deals with his material in a much more fanciful way. The story of the artist's life is well told but, in the English translation at any rate, the effectiveness is reduced by an over rich embroidery of poetical quotations and what not. The illustrations are very properly taken from the earlier works before Corot capitulated to sentimentalism, though two or three of his Italianesque landscapes are included for the sake of completeness. It would have been better to have put the owners' names under the photographs.

TWENTY-FOUR WOODCUTS OF CAMBRIDGE.—This is in every way an extremely pleasant book. The woodcuts are given a page each, opposite which are short notes on the subject depicted, in most cases a college. Apart from that, there is no letterpress. Mr. Greenwood has a dexterous and highly trained hand, and if he is a little precise and mechanical at times, he never fails to distribute the lights and darks of his compositions in an effective way. The publishers have co-operated most successfully with him, ink, paper, spacing and binding all having that distinction which ought to mark every art book.

NAVAL PRINTS.—Three things characterise this book—a love of draughtsmanship, the collecting impulse and enthusiasm for craft of all kinds, especially for old warships. No attempt is made by the publishers to produce a sumptuous array of colour prints, which are usually extremely unlike the originals, but there is a plenty of excellent examples in half-tone. Half an hour's study of these shows the reader how many clever craftsmen have been drawn to depict maritime subjects. Naval prints may not be so important as oil paintings, but the impression made by these well-selected examples convinces us that the English print makers mastered their business far better than did the painters. The author knows prints and ships with great intimacy, and has written a book that is at once informative and pleasant to read.

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EXHIBITIONS

GREAT BRITAIN :

London :

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. Etchings by various artists, including Brangwyn, Cameron, Bone, McBey, Griggs, Brockhurst, Briscoe and Zorn. Paintings and Water-colours by various artists.

LEICESTER GALLERIES. Paintings by Renoir. Paintings by modern French Masters.

ROYAL ACADEMY. Summer Exhibition (closes August 7).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Modern English Engraver-Etchers' Society.

TOOTH, ARTHUR & SONS, LTD. 19th Century French Painters.

WALKER'S GALLERIES. 22nd Annual Exhibition of Early English Water-colours. *Facts and Fancies,* by W. H. Walker.

Brighton :

PUBLIC FINE ARTS GALLERIES. Robert Bevan Memorial Exhibition. Professional Photographers' Association.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Edinburgh :

ROYAL SCOTTISH ACADEMY. 100th Annual Exhibition.

GERMANY :

Dresden :

INTERNATIONAL ART EXHIBITION.

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

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GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

REMBRANDT AND GERARD DOU. *Tobit and his Wife.* Canvas. Purchased (See article on p. 56).

SPANISH SCHOOL, LATE XV CENTURY. *Death of the Virgin.* Presented by Viscount Rothermere.

UGOLINO DA SIENA. *The Resurrection.* Presented by Viscount Rothermere.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

GERMAN SCHOOL, 1544. *A Unicorn.* Presented by G. Nebehay, Esq.

COROT. *Landscape,* painted in distemper. Presented by Mrs. Barnard.

GUARDI. *Coast Scene.* Pen and bistre and grey wash.

BRIAN HATTON. *Turnip Hoeing.* Pencil, 1906. Presented by Mrs. Hatton.

F. DERWENT WOOD, R.A. Design for a bronze; four designs for decorative sculpture.

PRINTS.

W. HOLLAR. *Prospect of London from Lambeth;* the rare first state.

MOREAU LE JEUNE and SIMMONEAU. Four states (I-III and VI) of *Le Modèle bonnête* after Baudouin.

DENIS DIGHTON. *North American Warriors;* lithograph, 1818.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

The Virgin and Child after plaquette by Donatello; Stucco relief in contemporary frame of painted and gilded wood. FLORENTINE: mid. 15th century. Presented by the National Art Collections Fund with the aid of a body of subscribers in memory of Lord Carmichael, of Skirling.

Head of a Child: bronze. NORTH ITALIAN, late 15th century. Purchased under the bequest of Francis Reubell Bryan.

Scenes from the New Testament. Ivory diptych: Early Christian; 5th century. Presented by F. E. Andrews, Esq., through the National Art Collections Fund.

CERAMICS.

Bowl of unglazed earthenware, with design carved in relief. PERSIAN; 10th century.

A small collection of ENGLISH porcelain including a set of Derby group after Angelica Kauffmann. Presented by Miss Heriot in memory of the late Mr. and Mrs. R. Heriot.

ENGRAVING, ILLUSTRATION AND DESIGN.

J. S. COTMAN. *Ruins of Thetford Abbey;* Two Drawings in monochrome. From the Bulwer Collection.

PAINTINGS.

*J. S. COTMAN. *Two Water-colour Landscapes.* From the collection of the late F. Derwent Wood, R.A.

DEPARTMENT OF METALWORK.

Plaque depicting St. Paul let down from the walls of Damascus. Champlevé enamel on copper. Probably ENGLISH; middle of the 12th century. Purchased with the aid of a contribution from the widow of the late Keeper of the Department of Metalwork, H. P. Mitchell.

Incense-boat. Champlevé enamel on copper. LIMOGES; 13th century.

DEPARTMENT OF TEXTILES.

Embroidered Bedspread. 17th-18th century. GREEK ISLANDS (Skyros). Presented by Mr. Bateson from the Bateson Collection.

*ITALIAN embroidered Altar Frontal. Early 18th century.

Four embroidered cushions. ENGLISH, about 1840. Presented by Miss Hall.

*Collection of ten embroidered Rumanian blouses, early 19th century.

Turkish prayer carpet of appliqué work, given by H.M. The Queen. Early 19th century.

DEPARTMENT OF WOODWORK.

*Floral ornament in shell work. Late 18th century. Presented by Mrs. Bateson.

*Carved Swag from overmantel, and small carved frame of limewood; ascribed to Grinling Gibbons. Late 17th century. From Cassiobury Park, Hertfordshire. Presented by Harry Lloyd, Esq.

PUBLICATIONS RECEIVED

BATSFORD.

*PARK (Bertram) and GREGORY (Yvonne). *Living Sculpture.* Introduction by G. Montague Ellwood. 32 pp. + 55 pl. 21s.

W. L. & J. BRUSSE, ROTTERDAM.

BRUSSE (M. J.). *Knoeierijen in den Schilderijenhandel.* 120 pp. Gl. 2.90.

HEITZ, STRASSBURG.

RÖTTINGER (Heinrich). *Dürers Doppelgänger.* 302 pp. + portfolio containing 74 pl. M.85; BEHRENDSEN (O.). *Darstellungen von Planetgottheiten an und in Deutschen Bauten.* 61 pp + 24 pl. M.12. GÜNDEL (Christian). *Das schlesische Tumbengrab in XIII Jahrhundert.* 59 pp. + 16 pl. M.10. (Nos. 235, 236 and 237 of Studien zur Deutschen Kunstgeschichte).

ILLUSTRATION, PARIS.

La Peinture au Musée du Louvre. (1) *Ecoles italiennes, XIIIe, XIVe, XVe siècles.* By LOUIS HAUTECOEUR. 109 pp. with 103 ills. 20 frs.; (2) *Ecole française, XVIIe siècle.* By PIERRE MARCEL and CHARLES TERRASSE. 84 pp. + 94 pl. 15 frs.

INSTITUTE FRANÇAIS D'ARCHÉOLOGIE ORIENTALE, CAIRO.

CRESWELL (K. A. C.). *The Works of Sultan Bibars al-Bunduqdârî* (Extrait du Bulletin de l'Institut français d'archéologie orientale T.XXVI). 64 pp. with 8 ills. + 31 pl.

KEGAN PAUL.

GLOAG (John). *Artifex, or theFuture of Craftsmanship.* 96 pp. (To-day and To-morrow). 2s. 6d.

METHUEN.

*LUCAS (E. V.). *Frans Hals; Giorgione; Leonardo da Vinci; Van Dyck; Velasquez;* each 12 pp. + 13 pl. (1 in col.). (Little Books on Great Masters). 5s.

MURRAY.

BALDWIN BROWN (G.). *The Arts in Early England.* Vol. I. *The Life of Saxon England in its relation to the Arts.* 388 pp. + 28 pl. and 2 tables. Revised second Edition. 21s.

CRIPPS (Wilfred Joseph). *Old English Plate,* Ecclesiastical, Decorative and Domestic: its Makers and Marks. 540 pp. ill + 9 pl. Eleventh edition. 25s.

MILOŠ PROCHÁZKA, PRAG.

KRAMÁR (Vincenc). *Mariae Verkündigung von Rembrandt.* 46 pp. ill + 1 pl. (Bibliothek der Gemäldegalerie der Gesellschaft patriotischer Kunstfreunde in Böhmen. Bd. 1).

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PUTNAM.
LE GALLIENNE (Richard). *The Romantic* '90's. 208 pp. with 17 facisimiles of letters and frontispiece. 10s. 6d.

RIEDER, PARIS.
RÉGAMEY (Raymond). *Géricault.* 64 pp. + 39 pl. 13.50 frs.

T. FISHER UNWIN.
HAYDEN (Arthur). *Old English China.* 288 pp. + 150 ills. (Chats' Series). 7s. 6d.

VAN OEST.
BOREUX (Charles). *L'Art Egyptien.* 63 pp. + 64 pl.; MIGEON (Gaston). *Les Arts Musulmans.* 48 pp. + 64 pl. (Bibl. d'Histoire de l'Art). 30 frs. each.
RÉAU (Louis). *Histoire de la Peinture française au XVIIIe siècle.* Tome II. 97 pp. + 90 pl. 90 frs.
TERRASSE (Charles). *L'Architecture Lombarde de la Renaissance* (1450-1525). 38 pp. + 32 pl.; OLMAR (Pierre) *Le Mobilier français d'aujourd 'hui* (1910-1925). 58 pp. + 32 pl. (Architecture et Arts decoratifs). 15 frs. each.
VANZYPE (Gustav). *P.-P. Rubens.* 106 pp. + 74 pl.

ZANICHELLI, BOLOGNA.
VENTURI (Lionello). *Il Gusto dei Primitive.* 328 + 8 pp. + 90 pl. (Critica della Critica, Volume Primo).

WEEKLY.—The Architect, 3000-4; The Art News; Kunstchronik, 42/3.

FORTNIGHTLY.—Beaux-Arts, 11, 12; Der Kunstwanderer, 6, 7.

MONTHLY.—L'Amour de l'Art, vii, 4, 5; The Antiquarian, vi, 5; Antiques, x, 1; The Art Trade Journal, 250-4; The Arts, ix. 6; Belvedere, 47/8; Bulletin of the Cleveland Museum of Art, xiii, 6, 7; Bulletin of the Metropolitan Museum of Art, xxi, 6; Bulletin of the Minneapolis Institute of Arts, xv, 23; Der Cicerone, xviii, 12, 13; Commercial Art, i, 1; Dedalo, vi, 12; vii, 1, 2; Drawing and Design, v, 10; Gazette des Beaux-Arts, 766-7; Onze Kunst, xliii, 1; La Revue de l'Art, 276-7.

BI-MONTHLY.—L'Arte, xxix, 3; Bulletin of the Museum of Fine Arts, 143; Oud-Holland, xliii, 2, 3.

QUARTERLY.—The Antiquarian Quarterly, 6; The Antiquaries Journal, vi, 3; The British Museum Quarterly, i, 1; Old Master Drawings, i, 1; The Quarterly Review, 489.

CATALOGUES AND PAMPHLETS.—*The Art Students' League of New York.* Birmingham Museum and Gallery; *Catalogue of the Permanent Collection of Works by David Cox,* with 52 ills. 1s. 6d. China Journal of Science and Arts (Reprint); Hommel (R. P.) *A Curious Chinese Candelstick.* The Cleveland Museum of Art; *Tenth Annual Report.* Devoti, Salò; Mucchi (A. M.) *Il Portale del Duomo de Salò.* Manchester Art Gallery; *Annual Report,* 1925. Privately Printed. Stewart (W. H.) *Chelsea Old Church (All Saints).* Arte Grafiche Tridentum, Trento; Gerola (Giuseppe) *Il Castello del Buonconsiglio e le sue Collezioni. Verslag van het Museum van Oudheden te Rotterdam over het Jaar,* 1925. Zürcher Kunstgesellschaft; *Jahresbericht,* 1925.

TRADE LISTS.—Allen & Unwin: *Announcements.* Baer, Frankfurt a M.: *Catalogues* 722, 724, 726. *Le Bouquiniste Gantois,* 132. *The Cambridge Bulletin, No.* liv. Gilhofer & Ranschburg, Vienna: *Catalogue* 192, *Incunabula.* Hollstein & Puppel, Berlin: *Lagerkatalog xii.* Hugo Meyl, Munich: *Ostasiatische Kunst. Norstedts Nyheter,* xvi, 5s. 6d. Rosenthal, Munich: *Katalog* 166, *Americana.* Schulz, Plauen: *Antiquariats-Anzeigen.* H.M. Stationery Office: *Monthly Circular,* 88.

Publications in the preceding list marked with an asterisk are briefly discussed below

LIVING SCULPTURE.—The object of this book appears to be to intensify the interest of young artists in the beauty of the human figure. The numerous reproductions of photographs of nude models are fairly successful although the effect of movement is sometimes missed. In a long essay the authors attempt to trace the physical mutations in the human figure from prehistoric times and to show how artists of various periods interpreted the features of the body. This task involves the authors in a good many theories that Huxley or Darwin would hardly take seriously, but in the main, the account is at least interesting. As usual in such books there is plenty of evidence of the fallacy that as art becomes perfected through the degree in which it reflects natural beauty. The title itself "Living Sculpture" suggests this, suggesting as it does confusion between a living animal form and a work of plastic art. Whatever its defects, the book will no doubt serve the purpose for which it is intended.

LITTLE BOOKS ON GREAT MASTERS.—The letterpress of these aptly named monographs consist in each case of a quite short, talkative essay designed to fire the soul of the visitor to picture galleries. Mr. E. V. Lucas can do that as well as any man, and here is at his best. Each book contains about a dozen half-tone plates which are very well selected and printed, and there is a frontispiece in colour approximately corresponding to that of the original.

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EXHIBITIONS

GREAT BRITAIN :

London :

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

LEICESTER GALLERIES. Paintings by Renoir. Paintings by modern French Masters.

LONDON SALON OF PHOTOGRAPH. Annual Exhibition at the R.W.S. Gallery.

ROYAL PHOTOGRAPHIC SOCIETY. 71st Annual Exhibition (opens September 13).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Modern Engraver-Etchers' Society (closes middle September).

TOOTH, ARTHUR & SONS, LTD. 19th Century French Painters.

TWENTY-ONE GALLEERY. Paintings by D. J. Fergusson, F. E. Jackson, Henry Bishop, Sickert, Spencer Gare, etc.

WALKER GALLERIES. 22nd Annual Exhibition of Early English Water-colours, *Facts and Fancies*, by W. H. Walker.

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition (closes September 25).

Liverpool :

WALKER ART GALLERY. Autumn Exhibition (opens September 18).

Manchester :

CITY ART GALLERY. Canadian Artists at the Queen's Park Branch.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

Dresden :

INTERNATIONAL ART EXHIBITION.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING SEPTEMBER

GREAT BRITAIN :

London :

DEBENHAM, STORR & SONS. September 1, 2, 7-9, 14-16, 21-23, 28-30, Jewellery and Plate.

EASTWOOD & HOLT. September 28-30, Chinese Porcelain and Japanese Curios.

HARMER, H. R. September 20 and 27. Stamps.

Inverness :

FRASER, A. & CO. September 16 and 17. Furniture, Armour, Bronzes, China, Paintings, Engravings, etc., belonging to Captain J. E. R. Oldfield.

GLENDINING & CO. September 20. Furniture, Pictures, etc.

NOTICE TO AUCTIONEERS

THE BURLINGTON MAGAZINE contains each month a special editorial column devoted to forecasts of auction sales. The Editor will be pleased to notice in the editorial columns ILLUSTRATED Catalogues of IMPORTANT AUCTION SALES of all Works of Art, provided the catalogues reach our London Office before the 15th of the month preceding that in which the sales are to take place. Such Catalogues are often delivered too late for a notice to appear before the sale has actually taken place, when a notice would be useless both to readers of the Magazine and to the Vendors.

No criticism of the attributions given in the Catalogues is undertaken in these notices.

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THE BURLINGTON MAGAZINE

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DUVEEN BROTHERS

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FORTHCOMING AUCTIONS

During the present part of the year auction sales of works of art are few and far between. But, as usually happens, one or two quite important sales will take place in the interval between seasons. Thus MESSRS. A. FRASER AND CO., Union Street, Inverness, announce the dispersal, on Thursday and Friday, September 16 and 17, of a large collection of furniture and furnishings formed by Captain J. E. R. Oldfield. There are excellent pieces of marquetery furniture including a good long-case clock with brass and silver dial, a curious Italian ebony cabinet, on stand, with eleven panel paintings, a series of Oriental articles of woodwork, as well as bronzes, weapons, armour, china, glass and prints.

Collectors who are planning to be in the neighbourhood of Frankfurt on October 5 and 6 will be interested in the extensive sale of incunabula being organized by MESSRS. JOSEPH BAER AND CO., Hochstrasse, 6. It is claimed that the collection to be disposed of is the most important private one formed in Germany since the Klemm collection was sold in 1886. There are, in all, 850 lots, nearly all quite complete, some being in the original monastic bindings. The dates range from 1460 to 1479. Twelve are unique and undescribed. The presses of over seventy different towns are represented. A large and extremely interesting illustrated catalogue has been issued.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL PORTRAIT GALLERY.

Sir Squire Bancroft Bancroft, 1841-1926. Actor and manager of the old Prince of Wales's and Haymarket Theatres. Painting by HUGH RIVIERE. Canvas, 60 x 40 ins. (Room XIX).

*Lady (*Marie Effie*) Bancroft*, 1840?-1921. Actress and theatrical manageress, née Wilton, married Sir Squire Bancroft in 1876. Canvas, 36 x 28 ins. (Room XIX). The above two portraits were bequeathed by the late Sir Squire Bancroft.

Sir James Dewar, D.Sc., F.R.S., 1842-1923. Experimental chemist of international fame. Bronze bust, 1910, by G. D. MACDOUGALL and a bronze statuette, 1910 by GERNIGLIARI MELILLI. Presented by his widow, Lady Dewar. (Rooms XXV and XXVI).

Samuel William Reynolds, 1773-1835. Mezzotint-engraver and landscape-painter. Miniature by his daughter, MRS. ELIZABETH WALKER. Presented by Mr. Bernard Falk. (Miniature Cases).

Thomas Howard, Second Earl of Arundel and Surrey, K.G., 1586-1646. Formed the first considerable collection of art in England, including the marbles presented to Oxford in 1677 by his son. Painting after Sir Peter Paul Rubens. Canvas, 30 x 25 ins. Deposited on loan by the Earl Amherst. (Room V).

James Havard Thomas, 1854-1921. Sculptor and professor at the Slade School, University College, London. Distinguished for his exquisite and refined modelling. The bronze "Lycidas," in the Tate Gallery is perhaps his best known work. Pencil drawing by J. KERR LAWSON. Purchased. (Room XXIX).

William Frend de Morgan, 1839-1917. Potter and Novelist. Studied at University College and the R.A. Schools. Experimented in ceramics and became renowned for his "tile-pictures," but his factory was a commercial failure. Late in life, he was more successful as the author of "Joseph Vance," 1906, and other works. Pencil drawing, 1908, by J. KERR LAWSON. Purchased. (Room XXIX).

Sir William Quiller Orchardson, R.A., 1832-1910. Painter of subject pictures and portraits. Born in Edinburgh and studied art there. Settled in London, 1862, R.A., 1877. Representative works by him are in the Tate Gallery and principal provincial collections. Painting, perhaps by himself. Canvas, 28 x 23 ins. Purchased. (Room XXVII).

William, Second Duke of Hamilton, K.G., 1616-1651. Royalist; Secretary of State for Scotland, 1640-3 and 1646. Mortally wounded at Worcester. Painting, after ADRIAEN HANNEMAN. Canvas 50 x 40 ins. Purchased. (Room IV).

John, First Baron Finch of Fordwich, 1584-1660. Speaker and Lord Keeper. Painting, after Sir Anthony Van Dyck. Canvas, 50 x 40 ins. Purchased. (Room IV).

Sir Robert Walpole, First Earl of Orford, K.G., K.B., 1676-1745. Statesman. Terra-cotta bust, 1738, by JOHN MICHAEL RYSBRACK. Purchased. (Room X).

Sir Anthony Deane, F.R.S., 1638?-1721. Shipbuilder; friend of Pepys; master shipwright at Harwich, 1664; commissioner of the navy, 1675; inventor of the "Punchinello" cannon. Painting by or after SIR GODFREY KNELLER. Canvas, 30 x 25 ins. Purchased. (Room VIII).

* In these five cases the Trustees agreed to suspend their rule precluding the admission of portraits within ten years of the subject's decease.

VICTORIA AND ALBERT MUSEUM.

Items marked * are not yet exhibited.

ARCHITECTURE AND SCULPTURE.

St. Joseph with the Infant Christ; statuette in painted wood. GERMAN; 18th century. Purchased with the funds of the Captain H. B. Murray Bequest.

Group in ivory. Signed Leon Baur, 1716. By Leonhard Baur (1681-1760). GERMAN; 18th century.

CERAMICS.

Dish of earthenware with inlaid decoration in the form of an antelope. EGYPTO-ROMAN, 4th or 5th century. Purchased.

Group of Zürich porcelain, guard and prisoner, second half of 18th century. Purchased out of the funds of the Captain H. B. Murray Bequest.

PAINTINGS.

*Wash Drawing, "Donkeys," by Joseph Crawhall.

*Miniature Portrait of a Lady, by John Linnell. Presented by Lieutenant-Colonel C. F. Call, through the National Art Collections Fund.

TEXTILES.

Roumanian embroidered costume. Presented by her Majesty the Queen.

INDIA MUSEUM.

*Three early 18th century panels, carved teak, figure subjects, formerly portion of the decoration on a Brahmanical temple-car at Mallapuram, Madras Presidency.

*A 17th century panel, carved ivory, figure subject, from Madura, Madras Presidency. Also two 18th century panels of similar type.

*A small collection of early 18th century gloves and socks, fine wool, floral designs, loom-worked in various colours, from Haidarabad, Deccan (Mogul style).

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BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ANON. South German School (c.1515). A leaf of the Freydal MS. (See BURLINGTON MAGAZINE, May, 1926).

CARLO CARLONE (1686-1775). Four allegorical designs for ceilings.

J. B. C. COROT. Seven drawings, including landscapes in "détrempe," charcoal and chalk, and figure subjects. Presented by M. Alfred Pornet.

A. VAN DYCK. Sketch for a portrait group of *The Earl of Arundel and family.*

H. HOLBEIN I. *SS. Margaret and Dorothy.*

BERTHE MORISOT. *Girl seated in a park;* water-colour.

G. SMITH, of Chichester. *Landscape.*

PRINTS.

F. BRACQUEMOND. 123 etchings, 51 lithographs. Presented by the Keeper.

A. BRISCOE. Five etchings, presented by the Artist.

E. GAUTIER-DAGOTY. *Bathsheba,* after Bounieu. Mezzotint, printed in colours.

H. GÖDIG. Twenty-two etchings *History of the Saxons,* 1597.

LANDSEER (after). *Protection* and *Free Trade;* two scarce coloured lithographs.

MONOGRAMMIST "i.e." Ten copies of Schongauer's *Apostles.*

PRINCE RUPERT. *Head of a Woman,* in oval (C.S.12), the only impression known, from the H. P. Horne collection. Purchased with the help of the Horne family and Messrs. T. Agnew and Sons.

PUBLICATIONS RECEIVED

BENN.

COX (H. Bartle). *Ange-Jacques Gabriel* (1698-1782). 32 pp. + 34 pl. 10s. 6d.

BESTETTI E TUMMINELLI; TURIN AND ROME.

VENTURI (Lionelli). *La Collezione Gualino* (vol. 1). 150 pp. + 100 pl.

COBDEN-SANDERSON.

The Journals of Thomas James Cobden-Sanderson 1879-1922. (2 vols.). 837 pp. + 5 pl. £4 4s.

DUCKWORTH.

HENDY (Philip). Introduction by S. J. CAMP. *Hours in the Wallace Collection.* 138 pp. + 16 pl. 3s. 6d.

MURRAY.

VAN BUREN (E. Douglas). *Greek Fictile Revetments in the Archaic Period.* 208 pp. + 39 pl. 24s.

*NATIONAL GALLERY.

THE TRUSTEES. *Illustrations to the Catalogue* Vol. III. *British, French and Spanish Schools.* 190 pl. 3s. 6d.

OXFORD PRESS.

FABER (Harald). *Caius Gabriel Cibber* 1630-1700. His Life and Work; with a short account of the old Danish Church in London. 80 pp. + 25 pl. 31s. 6d.

*EUGEN RENTSCH VERLAG, ZURICH.

ALTHERR (Alfred). *Marionetten.* 10 pp. + 40 pl. Broché Frs. 8.50, relié Frs. 10.50. *Travaux d'art appliqué Exécutés dans les Ateliers de l'Ecole des Arts et Métiers de Zurich.* 4 pp. + 93 pl.

B. G. TEUBNER. LEIPZIG.

LIEBESCHÜTZ (Hans). *Fulgentius Metaforalis* (Studien der Bibliothek Warburg). 140 pp. + 32 pl. R.—Mk. 8.60.

WILLIAM EDWIN RUDGE. NEW YORK.

PARK (Lawrence). Biography by John Hill Morgan and Appreciation by Royal Cortissoz. *Gilbert Stuart.* An illustrated descriptive list of his works (4 vols.). 1,500 pp. + 968 pl. $100.

*F. L. AND E. L. WILDER.

WILDER (F. L. and E. L.). *Print Prices Current,* Vol. VII. October, 1924—August, 1925 (inclusive). 349 pp. 27s.

WEEKLY.—The Architect, 3005-8.

FORTNIGHTLY.—Beaux-Arts, 13, 14; Der Cicerone, 14.

MONTHLY.—Belvedere, 49; Bulletin of the Museum of Fine Arts, Boston—with index; Bulletin of the Metropolitan Museum of Art; The Pennsylvania Museum Bulletin; Bulletin of the Rhode Island School of Design; Dedalo, vii; Extreme Asie, Oct; Gazette des Beaux-Arts, xiii, Juin; Revue de L'Art, 278.

BI-MONTHLY.—L'Arte, xxix, 4; Magyar Müvészet, 4.

QUARTERLY.—Archivo de Arte—Valenciano x 2; Archivo Español de Arte y Arqueologia, 4-5.

CATALOGUES AND PAMPHLETS.—Fogg Art Museum, Harvard University, Notes, Vol. 2, No. 2; Exhibition of the Rutherston Gift of Modern Works of Art.

TRADE LISTS.—Antiquariats-Anzeigen; C. F. Schulz and Co., Plauen i. V. Antiquariats-Katalog, 22; Bücherstube Hans Götz, Hamburg, 36. Degas, Galerien Thannhauser, Müchen, Luzern. Printing Tardes Year Book, 1925-6; Leicester College of Arts and Crafts.

Publications in the preceding list marked with an asterisk are briefly discussed below.

NATIONAL GALLERY ILLUSTRATIONS.—This is the final volume of the series of half-tone reproductions of the most important pictures in the National Gallery. The first volume, it will be remembered, dealt with the Italian schools, and the second with the Flemish, Dutch and German schools. The present one deals with the British, French and Spanish pictures. For the sake of saving space one is compelled to jump from Manet to Marmion, from Puvis de Chavannes to Raeburn and from Reynolds to Ribalta; but these blemishes and the fact that the quality of the plates is indifferent will readily be overlooked when it is remembered that the book is published at three shillings and sixpence. For half a guinea it is now possible to obtain a triple set of reproductions illustrating all the important pictures in the official unillustrated catalogue, the plates being in every case clear enough to be used as reminders of the originals.

PRINT PRICES CURRENT.—Every print collector knows the advantages of possessing a set of marked and properly arranged sale catalogues, but such a collection is bothersome to compile. "Print Prices Current" obviates the nuisance and waste of time by offering a complete list, with adequate particulars, of all engravings and etchings sold by auction in London, Glasgow and Edinburgh between October, 1924 and August, 1925. The present volume, like its predecessors, is admirably produced.

TRAVAUX D'ART APPLIQUÉ and MARIONETTEN.—Both these mainly consist of sets of excellent plates in colour and black-and-white. The first shows us specimens of the work of students at the Ecole des Arts et Métiers, Zurich. The standard is high, some of the book and advertisement designs being particularly good. There are also some good textiles, woodwork and metalwork. One's immediate criticism is that there is a certain tendency to standardize the native style by bringing it into line with the rather paltry movement known as art nouveau. By this unfortunate trick some of the designs are international rather than either Swiss or personal in character. But to this there are conspicuous exceptions. The second volume is devoted to marionette figures in the designing of which the students have shown much skill, taste and inventiveness.

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GREAT BRITAIN :

London :

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.

FRENCH GALLERY. Pictures and Drawings by British and Foreign Artists.

GOUPIL GALLERY. Goupil Gallery Salon (opens October 15).

LEICESTER GALLERIES: Landscapes by the late A. D. Peppercorn (1847-1924).

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition (opens October 18).

ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Winter Exhibition (opens October 23).

ROYAL PHOTOGRAPHIC SOCIETY. Seventy-first Annual Exhibition (closes October 19).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Contemporary English Water-colours.

TOOTH, ARTHUR & SONS, LTD. Landscapes by English Masters.

TWENTY-ONE GALLERY. Paintings by Walter Sickert, R.A., J. D. Fergusson, R. Austin, R.E., W. H. Allcott, R.W.S., F. E. Jackson, E. Stewart Wood, Henry Bishop, etc.

WALKER GALLERIES. Twenty-second Annual Exhibition of Early Water-colour and Pastel Drawings by H. Agnes Cohen (closes October 9); Water-colour Drawings by L. Constance Lee (closes October 13), also by S. A. Harding (October 13-26). Drawings by Tom Simpson (October 15-28).

YAMANAKA & CO. Japanese Colour Prints (closes October 20).

Brighton :

PUBLIC FINE ART GALLERIES. Autumn Exhibition.

Liverpool :

WALKER ART GALLERY. Autumn Exhibition.

Manchester :

CITY ART GALLERY. Works by Manchester Artists.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

Dresden :

INTERNATIONAL ART EXHIBITION (closes October 10).

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

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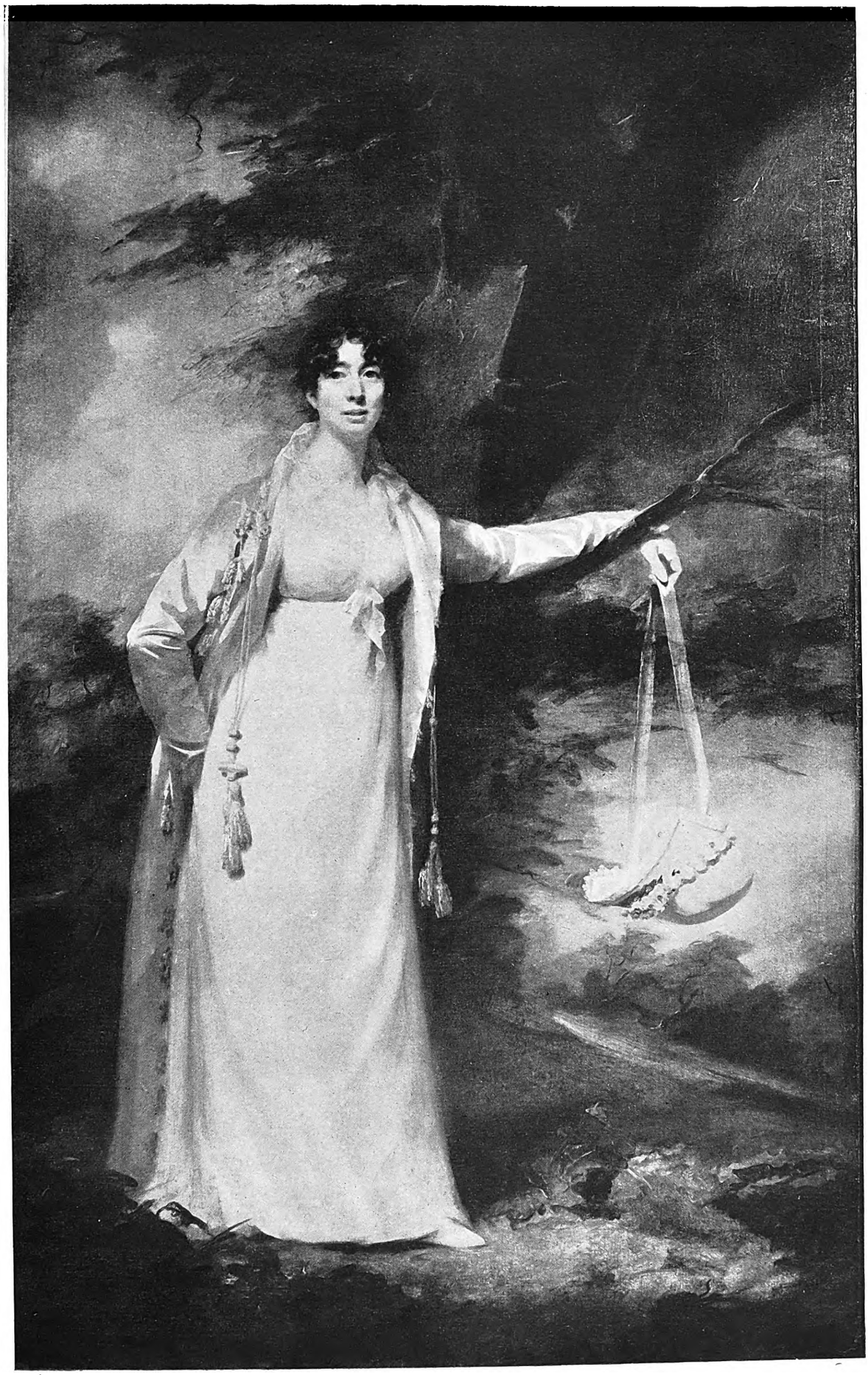

A—MRS. ROBERTSON WILLIAMSON, by Sir Henry Raeburn, R.A. Canvas, 94″ by 58½″. (Michelham Sale)

(To be sold on November 24 by Messrs. Hampton & Sons)

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C—La Fontaine d'Amour, by F. Boucher. Canvas, 115″ by 132″. (Michelham Sale)

(To be sold on November 24 by Messrs. Hampton & Sons)

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D—MARQUETERIE COMMODE. Louis XV-XVI transition. Stamped L. Boudin, M.E. Width 53″, height 36″, depth 23″. (Michelham Sale)

(To be sold on November 23 by Messrs. Hampton & Sons)

FORTHCOMING AUCTIONS. By A. C. R. CARTER.

THE MICHELHAM COLLECTION.

With the approach of autumn we have grown to expect the announcement of a sale-room sensation. Last year, at this time, the collecting world was agog in viewing and discussing the Leverhulme possessions and in debating as to their reception in the London market. Hopes and fears were soon dismissed when suddenly it was determined to ship the major portion of these collections to America for open competition in New York. The recent announcement of the projected dispersal by MESSRS. HAMPTON AND SONS, at the end of November (23 and following five days), of the art treasures amassed by the late Lord Michelham, forms the parallel excitement to the Leverhulme affair, with the important difference that there is no likelihood that the venue of public sale will be shifted from London to America.

Since the death of the late peer the fate of this Michelham collection has often been the subject of inquiry. Moreover, those who move behind the scenes in the collecting world know that the earliest soundings are made by firms of alert dealers or other eager cognoscenti, when death causes a change of ownership. The Michelham collection has been no exception to this customary rule; but it is not necessary to descant upon this side further. My purpose in this brief note is to describe some of the features of a very important array which has now been entrusted to Messrs. Hampton for offer to the highest bidders at auction, subject, as everybody will be prepared to expect, to the usual and wise precautions of adequate reserves.

The association of the Duveens with the formation of the collection is a subject of public knowledge, since some of the pictures passed to the late Lord Michelham after having provided that very enterprising house with the palms of auction glory. The Hoppner *Lady Louisa Manners,* indeed, marks the *fons et origo* of the Duveen rôle of gigantic picture-dealing, because, when the present Sir Joseph's father beat Charles Wertheimer, on June 27, 1901, at Robinson and Fisher's, by giving 14,050 gns. for this gipsy-like portrait, the event not only established a maximum in the chronicles of art sales, but signalized the debut of the Duveens in the picture market. Their swift advance is a matter of art history, and another Michelham picture, the Raeburn full-length of *Mrs. Robertson Williamson* (see PLATE A) was another milestone, when in 1911, another maximum was passed by the Duveens' auction bid at Christie's of 22,300 gns. Two years later, the Romney full-length of *Anne, Lady de la Pole* caused another furore by their winning bid of 39,400 gns. before joining the other Michelham treasures. Millais used often to say that no painter, however gifted, ever succeeded in painting more than six masterpieces, and, in his moods of well-earned remorse, he would sometimes add that he would like to sink half of his works to the bottom of the Atlantic—if he could choose the half to go. Lawrence, perhaps, never had these fits of depressing self-communion, yet he, too, painted a few admirable portraits, and even his sternest critics will concede that the Michelham *Pinkie,* a fluttering vision of English girlhood, is in the class of high achievement. The portrait has a personal interest from being the presentment of Mary Moulton Barrett, at the age of 15, who became the aunt of the wife of Robert Browning—the poetess, Elizabeth Barrett Browning. In great art devotion and mystery have played a noble part, and I often feel that collectors to-day are finding the successors to these qualities in the charm and elegance of late eighteenth century portraiture. These certainly are the attributes of this Lawrence picture as they certainly are of the Romney portrait of *Mrs. Davenport,* which wound up last season's sales by bringing the prodigious sum of 58,000 gns. This will soon find a home in America.

Mention of Romney reminds me that, in addition to the *Anne, Lady de la Pole,* there are in the Michelham array his two portraits of *Lady Elizabeth Forbes,* and one of his many fanciful posings of *Lady Hamilton as an Ambassadress* (to some Court of Love). A second Hoppner is *Mrs. Jerningham as Hebe,* which Charles Wertheimer originally bought from Lord Stafford's collection in 1902. Here charm and elegance are changed into the pose and self-consciousness of *tableau vivant,* and the massive shape, revealed in this full-length of the handsomest woman in the town of her day, shows us the air of an amateur tragedienne as she holds a shell aloft while a swooping eagle is in the act of seizing it. And yet there is no denying the lissom grace and silvery attraction of the composition. As for Gainsborough, he is represented by the *Miss Tatton* and by one of his characteristic captures of youth, *Master Heathcote* (see PLATE B), A second Lawrence should also be recorded here: that of *Mrs. Angerstein and Child,* of the family of that Angerstein associated with the inception of the National Gallery. If I remember aright this is the large picture 107 ins. by 72 ins., which was sold to the Colnaghis in the Angerstein sale, 1896, for 2,150 gns. Among the French pictures to be offered are a pair of decorative works by Boucher, *La Pipée des Oiseaux* and *La Fontaine d'Amour,* the latter illustrated on PLATE C. Next month's number should afford me an opportunity of describing some of the more important porcelain, objêts d'art, and furniture of the Michelham collection, and a foretaste of their quality is provided by the illustration of the graceful marqueterie commode on PLATE D.

The dispersal of the furniture, pictures, tapestry and effects at Horsley Towers, near Guildford, by MESSRS. KNIGHT, FRANK AND RUTLEY, for T. O. M. Sopwith, Esq., will commence on November 1, not on October 18, as previously announced. The sale will continue for four days and will include Elizabethan, Queen Anne, William and Mary and Georgian pieces, an Italian Renaissance cabinet, Louis XV and XVI writing tables, a Sheraton secretaire bookcase, Georgian chairs, Flemish tapestries, Persian textiles. Among the paintings are a set of "The Seasons," by Charles Le Brun, portraits by William Dobson and P. Pourbus and a group by Janssens. The library of general literature will also be sold.

MESSRS. C. G. BOERNER, Universitätsstrasse, 26, Leipzig, announce the sale on November 10-12 of a large collection of engravings, etchings and woodcuts by artists of the fifteenth to the eighteenth century. Perhaps the most important items in the catalogue are an all but complete set of the engraved work of Dürer, collected by the late Herr Hans Grisebach, Berlin, a good collection of Rembrandt etchings and over 1,000 prints from the Kupferstichsammlung König Friedrich August II, Dresden. There is a set of six engravings by the rare master, E. S., dating from the year 1466 and among the other lots are many examples of the work of famous artists of German and other nationalities.

Another interesting foreign sale is that fixed for October 28-30, by MESSRS. DIE GALERIE COMMETER, Hermanstrasse, 37, Hamburg, when there will be offered a collection of prints by old masters and modern artists. Among the former appear the names of Van Dyck, Drevet, Houbraken, Reynolds, Altdorfer, Van Ostade, Rembrandt and Dürer. The modern prints include examples by Daumier, Delacroix, Lautrec, Manet, Millet, Whistler and Zorn.

MESSRS. JOSEPH BAER AND CO., Hochstrasse 6, Frankfurt am Main, will sell on October 2-4 the Kurt Wolff collection of books and MSS. As stated in this column last month, there are, in all, 850 lots, nearly all quite complete, some being in the original monastic bindings. The dates range from 1460 to 1479. Twelve are unique and undescribed. The presses of over seventy different towns are represented. The claim made by the sellers that the collection is the most important private one formed in Germany since the dispersal of the Klemm collection in 1886 is probably justified. A study of the large illustrated catalogue gives that impression.

MESSRS. NAVILLE AND CO., 6 Rue Pécolat, Geneva, have issued a very large illustrated catalogue of coins and medals to be sold at the Hotel Schweizerhof, Lucerne, from October 18-23. There are no fewer than 3,172 examples from the Bissen, Wertheim, Sir Arthur Evans and Alexander collections. The great majority of the lots are Greek and Roman coins but there are some medals dating from the Renaissance and from modern times, some engraved stones and a library of works on numismatics.

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PUBLICATIONS RECEIVED

ANTIQUA VERLAGSGESELLSCHAFT, BERLIN.
Handbuch des Kunstmarktes; Kunstadressbuch für das deutsche Reich, Danzig und Deutsch-Österreich. Geleitwort Dr. Max Osborn, xxiv + 792 pp. M.25.

ERNEST BENN.
HOBSON (R. L.) *The George Eumorfopoulos Collection Catalogue of the Chinese, Corean and Persian Pottery and Porcelain.* Vol. III. From T'ang to Ming; Chün, Ting and Tz'u chou wares. 66 pp. + 75 pl. in col. and collotype.
MELLAART (J. H. J.). *Dutch Drawings of the Seventeenth Century.* 36 pp. + 72 pl.; POPHAM (A. E.). *Drawings of the Early Flemish School,* 35 pp. + 72 pl; (Drawings of Great Master Series). 18s. each.

CAPE.
GUILLAUME (Paul) and MUNRO (Thomas). *Primitive Negro Sculpture.* 134 pp. with 41 pl. 25s.

CASSIRER, BERLIN.
VON HADELN (Detlev Freiherr). *Venezianische Zeichnungen des Spätrenaissance.* 32 pp. + 104 pl.

CHATTO AND WINDUS.
PFUHL (Ernst). *Masterpieces of Greek Drawing and Painting.* Translated by J. D. Beazley. 150 pp. + 126 pl. (6 in col.) 30s.

CONSTABLE.
GREY OF FALLODON (Viscount). *Fallodon Papers.* VIII + 178 pp. illustrated by woodcuts by Robert Gibbings. 10s. 6d.

DUCKWORTH.
MANSON (J. B.) *Hours in the Tate Gallery.* Introd. by Charles Aitken. 144 pp. + 16 pl. (Picture Gallery Series.) 3s. 6d.

HIORSEMANN, LEIPZIG.
SCHREIBER (W. L.). *Handbuch der Holz und Metallschnitte des XV Jahrhunderts.* Band I, 240 pp.

HISPANIC SOCIETY OF AMERICA, NEW YORK.
GILMAN (Beatrice). *Gregorio Fernandez.* 179 pp. + 35 pl.

METHUEN.
WETHERED (Newton). *From Giotto to John,* the development of painting. 200 pp. + 26 pl. 7s. 6d.

MURRAY.
LUDOVICI (Anthony M.) *Personal Reminiscences of Auguste Rodin.* 204 pp. + 8 pl. 10s. 6d.

SEELEY, SERVICE.
LAURIE (A. P.). *The Painter's Methods and Materials.* 250 pp. ill. + 48 pl.

WEEKLY.—The Architect, 3009-13.

MONTHLY.—Bulletin of the Metropolitan Museum of Art, xxi, 8; Bulletin of the Royal Ontario Museum of Archæology, July; Bulletin of the Worcester Art Museum, xvii, 2.

QUARTERLY.—The Artworkers' Studio, xxvii, 1; Jahrbuch der preuszischen Kunstsammlungen, xlvii, 2s. 3d.

CATALOGUES AND PAMPHLETS.—Koninklijk Museum Van Schoone Kunsten, Antwerp; *Jaarverslag,* 1925. Kunsthans, Zürich; *Johann Heinrich Füssli,* 1741-1845. *Ausstellung.* Illustrated. Manchester Art Gallery; *Exhibition of Canadian Pictures.* National Gallery, Trafalgar Square and Millbank; *Directors' Reports,* 1925. 2s. National Portrait Gallery; *Report of the Trustees,* 1925-1926. 1s. 6d. Royal Society of Arts; *Report on the Competition of Industrial Designs,* 1926.

TRADE LISTS.—Chatto and Windus: *Christmas List.* Götz, Hamburg: *Graphik des 19 und 20 Jahrhunderts;* Hiersemann, Leipzig: *Kunstgeschichte, Katalog* 567. Maggs Bros.: *Engravings Etchings and Drawings, No.* 475. Schäffer, Berlin: *Werke alter Meister.* H.M. Stationery Office: *Monthly Circular, No.* 89. Zwemmer: *Catalogue,* 4; *Books on Art.*

EXPERT OPINIONS UPON WORKS OF ART.

The number of the questions submitted to THE BURLINGTON MAGAZINE for expert advice has increased so largely of late that it is difficult to cope with them. It is desired, however, that readers of the Magazine should have the advantage of sound advice upon their possessions, and the following arrangements have therefore been made.

PRELIMINARY INQUIRY.

1. All inquiries must be made in the first instance by letter.
2. All inquiries must be accompanied by a postal order for five shillings. No notice whatever can be taken of letters or packages if this rule be disregarded.
3. The reply to a preliminary inquiry will not necessarily be made in writing.
4. Whenever possible, a clear photograph should be enclosed with the inquiry. In the case of pictures this is absolutely essential.
5. No work of art must under any circumstances be sent to the office of the Magazine until these preliminaries have been arranged. All costs and risks of carriage to and fro and all insurance charges must be borne and arranged by the owner.

As a result of this Preliminary Inquiry the owner will be informed whether the object submitted is of sufficient value to warrant a special expert opinion.

SPECIAL EXPERT OPINION.

If this preliminary inspection indicates that an object is of considerable importance or value, a special detailed opinion in writing may be obtained through THE BURLINGTON MAGAZINE from some expert of recognized authority upon the class of object submitted.

The fee for this detailed opinion will be from One Guinea to Ten Guineas (exclusive of any travelling expenses) according to the reputed value of the object inspected. The fee must be *prepaid* before a written opinion is delivered.

In the case of any object indicated by our special expert as being of exceptional importance and value an increased fee, fixed proportionately to the estimated value, but in no instance exceeding fifty guineas, will be required for a written opinion. In the case of a collection of pictures or works of art the fee charged must depend, by previous agreement, on the extent and general character of the collection.

NOTE.—In the case of a submitted work of art which our experts have found of negligible value, no expense other than the nominal fee of five shillings will have been incurred.

THE BURLINGTON MAGAZINE does not under any circumstances act as agent for the sale or purchase of works of art, and guarantees that opinions will be given without regard to personal or commercial motives.

All letters respecting opinions must be addressed—

Expert Department,
THE BURLINGTON MAGAZINE, LTD.,
17 Old Burlington Street, London, W.1.

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OLD MASTERS

Owners of Important Old Masters and Works of Art desirous of selling privately should communicate with Mr. Arthur Ruck, who is in direct touch with the chief American, Colonial & European Purchasers.

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EXHIBITIONS

AGNEW, THOMAS & SONS. English Landscapes.
BARBIZON HOUSE. Paintings by Old and Modern Masters.
BLUETT & SONS. Early Chinese Works of Art, Sculpture, Pottery, Bronzes and Porcelain (November 9-20).
COLNAGHI, P. & D. & CO. British Paintings and Drawings.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.
GOUPIL GALLERY. Goupil Gallery Salon.
LEFEVRE GALLERIES. Original Etchings by Joseph Simpson.
LEICESTER GALLERIES. Paintings, *Chili*, by Alvaro Guevara. Tempera Paintings by E. Wadsworth.
PATERSON, W. B. Pottery by W. Stait Murray.
ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition.
ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. Winter Exhibition.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Water-colours by Ethelbert White.
TOOTH, ARTHUR & SONS, LTD. Drawings by Modigliani.
TWENTY-ONE GALLERY. Drawings in colour and black-and-white by J. B. C. Corot (closes November 13).
WALKER GALLERIES. Water-colours, *Australia*, by Gladys Owen (closes November 11). Water-colours, *Venice, Belgium and the Riviera, by Romilly Fedden*. Paintings and Water-colours by May Clifford. (November 15-27.)
WHITECHAPEL ART GALLERY. Children's Art Work (closes November 20).

Brighton:
PUBLIC FINE ART GALLERIES. Autumn Exhibition.

Liverpool:
WALKER ART GALLERY. Autumn Exhibition.

Manchester:
CITY ART GALLERY. Works by Manchester Artists.

West Hartlepool:
MUNICIPAL ART GALLERY. Paintings and Water-colours by James Clark.

GERMANY:

Munich:
BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND:

Lucerne:
HANSEN GALLERY. Old and Modern Paintings.

SALES DURING NOVEMBER

ENGLAND:

London:

DEBENHAM, STORR & SONS. November 2-4, 8, 9, 11, 12, 16-18, 23-25 and 30, Jewellery and Plate.

EASTWOOD & HOLT. November 9 and 10, Chinese and Japanese Works of Art.

HAMPTON & SONS. November 23-26, 29 and 30, Collection of Pictures and Objêts d'Art belonging to the late Lord Michelham to be sold on the premises at 20 Arlington Street, S.W.

HARMER, H. R. November 8, 9, 15, 16, 22 and 29, Stamps.

SOTHEBY & CO. November 1 and 2, Coins and Medals. November 3, Pictures and Drawings by Old Masters. November 4, Chinese and Japanese Works of Art. November 5, Porcelain and Old English Furniture. November 8-10, 15-18, Printed Books, etc. November 8-9, Modern Etchings. November 10, Drawings and Pictures. November 11 and 12, Porcelain, Miniatures, Carpets, Furniture, etc., belonging to the late Lt.-Col. G. B. Croft-Lyons. November 16 and 17, Old Engravings. November 18, Old English Silver. November 19, Works of Art. November 25, Miniatures and Objects of Vertu.

GERMANY:

Berlin:

HOLLSTEIN & PUPPEL. November 18-20, eigthteenth century French and English Colour Prints, Etchings, Mezzotints and drawings.

Leipzig:

BOERNER,, C. G. November 10-12, fifteenth-eighteenth century Engravings, Etchings and Woodcuts.

HOLLAND:

Amsterdam:

MULLER, F. & CO. November 30, Pictures from the Dietel Collection, Collection Petri and Collection Freiherr Von B.

SWITZERLAND:

Lucerne:

GILHOFER & RANSCHBURG. November 16 and 17, fifteenth-eighteenth century Engravings and Woodcuts.

DUVEEN BROTHERS

Paris. New York.

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B—ROLAND OU LA NOCE D'ANGÉLIQUE. Tapestry by Clément Belle after a cartoon by C. Coypel. 12 ft. by 21 ft. 3 ins. (Michelham Sale)

(To be sold on November 23 by Messrs. Hampton & Sons)

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A—La Pipee aux Oiseaux, by François Boucher. Canvas, 115 in. by 132 ins. (Michelham Sale)

(To be sold on November 24 by Messrs. Hampton & Sons)

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FORTHCOMING AUCTIONS—THE MICHELHAM FURNITURE

The Michelham treasures are neither as numerous nor as varied as those of the classic Kann collection, but the smaller number is of such choice beauty and richness and of such spacious and comely display that the Kann home is recalled. Thus, in lieu of the nine superb Beauvais hangings after Boucher and Oudry, we have only one Gobelin panel; yet this huge hanging (12 ft. 6 in. by 21 ft.) seen from the bridge of the staircase and flanked by the pair of large Boucher pastoral pictures once in the Tweedmouth collection at Brook House, strikes the note of harmonious and romantic grandeur. As one looks upon this animated composition of grace and splendour with the central theme of the love-lorn Medoro throwing himself at the feet of the adorable Angelica, and with all the scenes of love and movement of which Ariosto sang, one feels that Belle and Coypel, with the aid of Orlando Furioso, are sending jazz and flapping modernity taboganning down to oblivion.

As for the tapestried works of art there are four suites with an irresistible appeal. Bibliophiles and lynx-eyed examiners of etchings and engravings chat eternally on states and conditions. If any such, perchance, have an eye for live perfection of preservation in tapestried furniture they will find their parallel desires fulfilled in these Michelham suites. In this pristine charm each may be adjudged *primus inter pares*, but if we have to bow to authority, the palm of achievement has to be awarded to the Beauvais pair of *canapés* and six *fauteuils* bearing the stamp of Georges Jacob, one of the prized maîtres of Marie Antoinette. The sweeping design of the frames is answered by the noble lines of the framework enclosing the exquisite floral emblems and trophies of love. There are emphatic notes of colour together with the softest gradations of rose and apple-green. Time has not been needed to mellow them as the master-designer carried out his own scheme once for all.

Perhaps the passage of time is suggested in the tender pink tones of the Louis Quinze Gobelin suite with backs woven by Neilson from subjects by Boucher and Oudry, but closer examination shows little or no trace of fading from the original delicacy of the *teintures*. Neilson's beautiful cheval fire-screen, to be sold separately, reminds me vividly of the same weaver's delightful panel once in the Kann house and now one of the glories of the Huntington home in California. The third and fourth suites (the former two are in the Michelham ball-room) are in the drawing-room where the Gainsborough *Miss Tatton* used to hang; and those who have a preference for figure-subjects will be attracted by those superb textile translations of Callot's French Elizabeth Carters symbolizing the Muses in triumphs of ancillary decorativeness. Casanova, one learns, designed the pastoral figures and scenes accompanying the classical themes of his confrère, and we may confidently expect that each one of these tapestried sets will excite much competitive bidding on November 23.

On this day, too, will be offered other picked specimens of French arts and crafts, by *maitres-ébénistes* who must have rejoiced in their labours of artistic thoroughness matching the absorption and devotion of great painters. The larger commodes and secrétaires along with the noble Caffieri-mounted Louis Quinze writing-table (in which the great sculptor in bronze shows the legerdemain of chasing) are each of proud provenance, and the smaller designs from equally famous sources reveal the most scrupulous care and patience in their gifted and ingenious craftsmanship. The spirit of the miniaturists of illuminated manuscripts must have descended upon these deft and tasteful carpenters who raised a handicraft into the sphere of the refined arts. We feel this to be true when seeing that small *bonheur-du-jour* which used to be in the Pierpont Morgan collection, and probably Marie Antoinette smiled and sighed over it at Saint Cloud. Graceful as a fawn it is also a miracle of subtle and exact workmanship, and its companion in slender charm is another wonderfully inlaid in light woods with cunning shapes of vases, books, and even utensils, of ornate decorativeness. Stamped B. V. R. B. a delicate little writing table, inlaid with peony sprays and akin to one in the Victoria and Albert Museum, once belonged to Mrs. Hartmann, of Richmond, and other choice and dainty trifles light as air in which the simple amateur is soon lost in wonderment are, a marqueterie oblong table with drawer, by Roger Vandercruse who became La Croix; a tiny secrétaire (like one in the Jones collection); a Denizot *bureau-de-dame* with a perfectly fitting sliding-leaf; a tulip-wood oval writing table with panels and bands of harewood and holly; and a Delorme marqueterie work-table, with a yellow brêche marble top, which I remember seeing in the Hope-Edwards sale at Christie's in 1901. I should not forget also to mention the reniform writing table formerly belonging to Mrs. John Holland.

The furniture of larger design takes the highest rank, and I was much impressed with the Ashburnham marqueterie commode stamped L. Boudin, over which hangs Raeburn's portrait of *Mrs. Robertson Williamson;* near to it being the famous upright Riesener secrétaire from Baron de Rothschild's collection. Yet some will say that the pair of noble commodes by G. Dester in the ball-room are of even greater importance, and as fine as some in the Wallace collection. Between them stands the splendid Beneman commode with gilt bronze mounts, probably by the *ciseleur* Pièrre Gouthière. Upon this is placed one of Falconet's alluring marble statuettes of a nymph or *baigneuse* which used to belong to Lord Farquhar, and this appropriately faces the marble bust on the mantelpiece of Louis Quinze, wearing the star of St. Esprit, Falconet's master, B. Lemoyne. As one took a farewell of all this array of the union of Art and Love, any regrets were stilled by the thought that, in the world of collecting, the order of the day is continually: new homes for old beauties.

SOTHEBY'S are holding a four-day auction from November 15, which in its own way is of unusual importance; but most of the lots hardly concern us, for they consist of books, autograph letters, documents, etc. Towards the end of the catalogue, however, there appear some exceptionally fine Oriental miniatures, a splendid specimen being lot 489, an important early Ethiopic Gospels with many miniatures and a series of Indian portraits and subject drawings, stated to have been acquired in the eighteenth century. Five properties are represented in the sale.

Foreign auctions are unusually numerous. MESSRS. MAX PERL, Leipziger Strasse 89, Berlin 19, are selling on November 8 and 9, an interesting collection of drawings representative of many schools and periods, from Fra Bartolommeo to Joseph Israels. There are good examples of Hubert Robert (lot 569 being of capital importance), an unusual drawing by Prud'hon, more than one Fragonard, and a striking *Crucifixion* by Van Dyck.

MESSRS. C. G. BOERNER, Universitätstrasse 261, Leipsig, will sell on November 10-12, a fine collection of prints mainly dating from the eighteenth century, but including important works by Rembrandt and other artists. The Dürers, Nos. 551 and 566, the Lucas van Leydens, Nos. 762 and 775, the Meister BM., No. 882, the Robert Nanteuil, No. 978, and the Antonio Pollajuolo, No. 1148, are all of the greatest interest. There are no fewer than 1,589 lots.

MESSRS. H. GILHOFER AND H. RANSCHBURG, Haldenstrasse 33, Lucerne, will sell on November 16 and 17 a collection of prints formed by a well-known amateur. These include works by Schongauer, Rembrandt, Lucas van Leyden, Van Dyck and Dürer. There are in all 692 lots. The same firm will sell on November 18, the library of illustrated books from the collection of Mr. S. Beutum, of Budapest. Most of the books are valuable illustrated works of the eighteenth and nineteenth centuries. There are many elegant bindings and innumerable plates by modern masters like Doré, Daumier and Le Sage.

MESSRS. HOLLSTEIN AND PUPPEL, Meinekestrasse 19, Berlin W15, will sell from November 18-20, a long series of prints—there are in all 1,255 lots—mainly belonging to the French school. Many are celebrated and the artists represented include Boilly, Bonnet, Boucher, Watteau, Lavreince, Fragonard, Huet, Janinet and Drevet. The English school is represented by Reynolds, Smith and others.

MESSRS. FREDERIK MULLER AND CO., Doelenstraat 16-18, Amsterdam, will sell on November 30, the well-known Dietel collection of pictures by modern artists. The sale includes works, many important, by such artists as Daumier, Troyon, Delacroix, Dupré and Decamps. There are splendid examples of Corot and Rousseau's *Le Chêne de Roche*. At the same time there will be offered the Petri collection including pictures by Seghers, Brueghel, Van Goyen, Fyt and others, together with some old furniture and Delftware. A third collection, also to be sold at the same time, includes Italian masters and works attributed to Botticelli, Filippino Lippi, Signorelli, etc.

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GALLERY AND MUSEUM ACQUISITIONS

VICTORIA AND ALBERT MUSEUM.

Items marked * are not exhibited.

ARCHITECTURE AND SCULPTURE.

The Resurrection; relief in alabaster; ENGLISH; late 14th century.

The Martyrdom of St. Peter; relief in alabaster; ENGLISH; 15th century.

Dr. Johnson; bust in lead after the clay bust made by Nollekens in 1777. ENGLISH; second half of the 18th century. On a mahogany pedestal of early 19th century date.

William Hogarth: bust in lead. In the style of Louis François Roubiliac. ENGLISH; first half of the 18th century.

DAVID LE MARCHAND. *Anne Churchill, Countess of Sunderland;* bust in ivory. Carved in England between 1699 and 1716.

And various small works in lead and jet. Bequeathed by Lt.-Col. G. B. Croft-Lyons, F.S.A.

CERAMICS.

URBINO maiolica group, a wayside shrine, 16th century. Presented by Miss Randell.

Collection of porcelain, earthenware and glass, including a glass made by Heinrich Schwanhardt of NUREMBERG, a faïence jug painted by A. Helmhalk and three Bow porcelain figures. Bequeathed by Lt.-Col. G. B. Croft-Lyons, F.S.A.

METALWORK.

Engraved brass Stand for a Cross. FLEMISH, dated 1574.

Enamelled brass Candlestick. ENGLISH, second half of 17th century.

PAINTINGS.

*CHARLES FOOT TAYLER. *Miniature portrait of a Gentleman,* 1822. Presented by Walter Barratt, Esq.

TEXTILES.

Collection of four Chinese silk rugs and other Chinese, Japanese and Oriental woven fabrics bequeathed by Lt.-Col. Croft-Lyons, F.S.A.

WOODWORK.

Brass horn with silver mounts, made by Raoux, of Paris, about 1820; presented by Louis XVIII to Signor Giovanni Puzzi, the famous horn player. Presented by his grandson, Generale Vittorio Elia.

PUBLICATIONS RECEIVED

PHILIP ALLAN.

*KAINES SMITH (S. C.). *Cotman.* 166 pp. + 8 pl. (British Artists.) 5s.

ALLEN AND UNWIN.

BROOKS (Alfred M.). *Architecture and the Allied Arts.* 284 pp. + 157 pl. 18s.; CAPART (Jean). *Thebes.* 362 pp. with 257 ills. £3 3s.

BATSFORD: DOUBLEDAY, PAGE & Co.

COX (George J.). *Art, for Amateurs and Students.* 207 pp. with 36 pl. 21s.

ERNEST BENN.

HOBSON (G. D.). *Maioli, Canevari and Others.* 178 pp. + 64 pl. £3 13s. 6d.

BUTTERWORTH.

DOWNES (William Howe). *John S. Sargent, His Life and Work.* 405 pp. + 42 pl. 30s.

CONSTABLE.

*GREY OF FALLODON (Viscount). *Fallodon Papers.* viii + 178 pp. ill. by woodcuts by Robert Gibbings. 10s. 6d.

DENT.

VON BOEHN (Max). *Miniatures and Silhouettes.* Translated by E. K. Walker. 214 pp. with 200 ills. + 40 col. pl. 10s. 6d.

FILSER, AUGSBURG.

NEUSS (Wilhelm). *Die Kunst der alten Christen.* 155 pp. + 92 pl. M.40.

HEINEMANN.

FRÖHLICH-BUME (L.). *Ingres, His Life and Art.* Translated by Maude Valerie White. 66 pp. + 80 pl. £4 4s. 0d.

KLINKHARDT AND BIERMANN, LEIPZIG.

BANGE (E. F.). *Peter Flötner.* 43 pp. + 55 pl. (Meister der Graphik, Band xiv.) M.16.

LONDON UNIVERSITY PRESS.

The London Series of Architectural Examples for Students. Edited by Beresford Pite and A. R. H. Jackson. 7 pl. in portfolio. 7s. 6d.

MACMILLAN.

VENTURI (Adolfo). *A Short History of Italian Art.* Translated by Edward Hutton. 376 pp. with 300 ills. 10s. 6d.

KEGAN PAUL, TRENCH, TRUBNER.

RODKER (John). *The Future of Futurism.* 92 pp. (Today and to-morrow.) 2s. 6d.

SCRIBNER'S SONS.

SAGE (Elizabeth). *A Study of Costume.* 235 pp. ill. 7s. 6d.

SOCIETY FOR THE PUBLICATION OF WORKS ON DANISH MONUMENTS, COPENHAGEN.

NØRLUND (Poul). *Golden Altars; Danish Metal Work from the Romanesque Period.* (In Danish with English Summary.) 247 pp. + 9 pl. 35s.

TARAPOREVALA, BOMBAY.

MEHTA (Nānālāl Chamanlāl). *Studies in Indian Painting.* 129 pp. + 61 pl. (17 in col.). Rs. 56.

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EBERSOLT (Jean). *La Miniature Byzantine.* 110 pp. + 72 pl. 400 frs. SIRÉN (Osvald). *The Imperial Palaces of Peking.* Part I, vi. + 67 pp. + 72 pl. and 14 architectural drawings and maps. Price for set of 3 volumes £8 8s. 0d.

WEEKLY.—The Architect, 3014-7.

FORTNIGHTLY.—Beaux-Arts, 15, 16; Der Cicerone, xviii, 18.

MONTHLY.—L'Amour de l'Art, vii, 8; Belvedere, 50; The Bulletin of the Art Association of Indianapolis, Indiana, xiii, 3 and 4; The Bulletin of the Cleveland Museum of Art, xiii, 8; Bulletin of the Minneapolis Institute of Arts, xv, 24; Bulletin of the Metropolitan Museum of Art, xxi, 9; Gazette des Beaux-Arts, 769; Onze Kunst, xliii, 5, 6; The Pennsylvania Museum Bulletin, 105; La Revue d'Art, xxvii, 2-4; La Revue de l'Art, 279.

QUARTERLY.—The Antiquarian Quarterly, 7; The British Museum Quarterly, 2; Journal of the British Society of Master Glass-Painters, 5; Old Master Drawings, 2; Quarterly Review, 490.

OCCASIONAL.—Les Trésors des Bibliothèques de France.

CATALOGUES AND PAMPHLETS.—Institut Historique Belge, Rome; VAES (Maurice), *Corneille de Wael* (1592-1667), 116 pp; Manchester Art Gallery: *Exhibition of Work by Manchester Artists;* National Museum of Wales: *Guide to the Collections of Pontypool and Usk Japan,* 28 pp. 6d.; Tijdschrift voor Liturgie der Benedictijner Abdij te Affligem: *Het Koninklijke "Lam Gods" der Gebr. H. en J. van Eyck,* 47 pp.

TRADE LISTS.—*Au Lys Rouge.* Baer, Frankfurt a.M.: *Antiquariats Katalog, 728; Bibliografica,* II, 8/9; *Le Bouquiniste Gantois,* 133/4; Craddock and Barnard, Tunbridge Wells: *Illustrated Catalogue of Engravings and Drawings,* 16; Peter Davies: *List of Books Published;* Gilhofer und Ranschburg, Vienna: *The XVIth Century,* 193; *New Acquisitions,* 194; Godefroy, Paris: *Estampes et Dessins,* 9; E. P. Goldschmidt: *Rare and Valuable Books,* 9; Gutekunst und Klipstein, Berne: *Alte und moderne Original-Graphik,* 22; H. R. Harmer: *Bond Street Auctions,* 1925-26; *The Frank Hollings Catalogue,* 146; Kurfürst Buchhandlung, Berlin: *Das Convolut,* 5; Maggs Bros., *English Literature and Printing from the* 15th *to the* 18th *Century,* 477; *Books on Printers and Printing,* 478; Methuen: *Forthcoming Books;* Houghton Mifflin, New York: *The Piper;* Murray, *Quarterly List,* 1926; *Norstedts Nyheter, xvi,* 7/8; Parsons and Sons: *Illustrated Catalogue of Original Drawings by Old Masters,* 45; Schulz, Plauen: *Antiquariats-Anzeigen;* H.M. Stationery Office: *Monthly Circular,* 91.

Publications in the preceding list marked with an asterisk are briefly discussed below.

COTMAN.—It is necesary to warn those who may be inclined to buy this little book that the preface and opening paragraphs which deal in an unpleasantly superficial way with ponderous philosophical problems, by no means represent the bulk of the text. The book is acceptably written in a fluent, bright manner and if it contains no new fact of importance concerning Cotman's life and work, there are no serious omissions. It is, besides, just the right length and just the right size, and it is well printed and adequately illustrated. Mr. Kaines Smith has rounded off his task by adding a bibliography and a list of Cotman's pictures in public collections. The volume is a valuable addition to the "British Artists" series.

FALLODON PAPERS.—Books like this remind us pleasantly that literary works of the better sort are being produced more and more artistically every year. The present specimen is bound and printed with great taste and the little decorative designs from woodcuts by Mr. Robert Gibbings are pleasant to encounter as one reads. The woodcuts would have been still more effective if they had been less dense and heavy, or else had been printed not in black but in some lighter toned ink. As it is they tend to overpower the lettering.

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GREATOREX GALLERIES. Water-colours by Lady Evelyn Lister.

KNOEDLER, M. & CO. Modern French Painters (closes middle of December).

LEICESTER GALLERIES. Paintings and Drawings by Vincent van Gogh. Sculpture by Rodin.

ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition (closes December 18).

SACKVILLE GALLERY. Selected Pictures by Old Masters.

SPINK & SON, 6 King Street, St. James's. Paintings by Henry Bishop (closes December 11).

TOOTH, ARTHUR & SONS. Christmas Exhibition of Water-colours by British Artists.

TWENTY-ONE GALLERY. Works by Cosmo Clark (closes December 4). Works by Alexander Walker (December 13-25).

WALKER GALLERIES. Thirty-second Exhibition of the Southern Society of Artists (December 2-22).

WHITECHAPEL ART GALLERY. Toynbee Art Club's Exhibition (December 4-18).

Brighton :

PUBLIC FINE ART GALLERIES. Autumn Exhibition.

Liverpool :

WALKER ART GALLERY. Autumn Exhibition (closes December 4).

West Hartlepool :

MUNICIPAL ART GALLERY. Paintings and Water-colours by James Clark (closes December 21).

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

HEINEMANN, D. Old and Modern Paintings.

SWITZERLAND :

Lucerne :

HANSEN GALLERY. Old and Modern Paintings.

SALES DURING DECEMBER

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GLENDINING & CO. December 1, 14 and 15, Stamps. December 6-8, Oriental Art. December 20, Coins. December 21, Medals.

HARMER, H. R. December 6, 13 and 20, Stamps.

SOTHEBY & CO. December 1, Drawings and Pictures by Old Masters. December 2, Old English Glass. December 3, Chinese Porcelain, Old English Furniture, Tapestries, etc. December 6-9, 13-15, Books, etc. December 7, Old Master Engravings. December 8, Pictures and Drawings. December 9 and 10, Works of Art. December 16 and 17, Egyptian, Greek and Roman Antiquities. December 21 and 22, Library of Hebraica.

FRANCE :

Paris :

BAUDOIN, HENRI. December 6, Illuminated Manuscripts and French and Italian Gouach Drawings. December 7, Old and Modern Pictures, Furniture, Faience, Tapestries, etc.

GERMANY :

Berlin :

CASSIRER, PAUL AND HELBING, HUGO. December 7 and 8, Bronzes. Silver, Glass, Sculptures, Paintings, etc., the property of Mr. A. W., Vienna. Dutch Masters of the 17th Century belonging to the late Mr. Jules Forgès, Paris. Chinese and Japanese Art.

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FORTHCOMING AUCTION SALES. By A. C. R. CARTER

In the short period before Christmas it is too much to expect that the December art sales will be important, yet, on December 10, at CHRISTIE'S, a characteristic work by L. L'Hermitte of *The Gleaners,* should carry the minds of auction *habitués* to the famous Holland sale eighteen years ago. To-day this seems to be ancient history. The dispersal caused a furore, and in three days accounted for £138,118, up to that time an unpredecented total for a single collection sold at Christie's. *The Gleaners* then realized 2,500 gs, and has now been sent to auction by Mr. Walter Reid, accompanied by a typical sheepfold scene by Charles Jacque. Neither of those painters has suffered from the severe revaluation that has set in over the modern Dutch and sister Barbizon school. In his day the late Stephen Holland bought some fine Turners. He gave 5,200 gs. for the *Mortlake Terrace* in the James Price sale, 1895, and this fetched 12,600 gs. in 1908—then a Turner record. It was the first time, too, that I saw that doughty antagonist, Lockett Agnew, fairly and squarely beaten, for Mr. Charles Carstairs, of Knoedler's passed him on the post. But this temporary downfall had been presaged by his defeat at the hands of the same opponent in the bidding for Constable's 7,800 gs. *Salisbury Cathedral.*

The pictures in the first Friday's sale of December 3, contain some of those speculative lots dear to the auction sleuth. Two *Minuet* scenes from a Surrey parsonage may reasonably turn out to be by Watteau himself. Similarly, a portrait of a nobleman bears considerable evidence of Titian's influence; and there is a very good example of a Jacopo da Bassano in a large *Adoration of the Shepherds,* from the collection of Lord Londonderry. Vandyck's *Martyrdom of St. Sebastian* has an interesting pedigree. In the Walsh Porter Sale, 1810, it fetched 790 gs., and in 1832 Sir Charles Eastlake, P.R.A., borrowed it for the delectation of students at the Academy schools. The prominence now given to J. Zoffany's works should make his portrait of Edward Greene of some interest. Some historical importance is attached to four portraits by D. Morier, painted for the Duke of York, son of George II, who bequeathed them to his confidential friend, Sir William Boothby. Each is equestrian. There is one of "Poor Fred," Prince of Wales, and father of George III. That of George II has the Battle of Dettingen in the background, and the one of the Duke of Cumberland has, appropriately, a scene of Culloden. Another interesting historical picture is by Jan Wyck, of the Duke of Marlborough at Blenheim.

On December 7 Christie's will sell an attractive collection of Battersea enamels, and also Miss L. Halswell's decorative furniture, followed on the next day by this lady's old English silver.

At SOTHEBY'S there will be a sale on December 8 of various collections of pictures, notably four which the late Sir Philip Burne-Jones presumably inherited from his father. The tondo of the *Annunciation,* of the school of Botticelli, was in the New Gallery display of Early Italian Art, 1893, and a panel of the *Crucifixion,* by Sano di Pietro, is mentioned by Mr. Berenson. A Florentine (circa 1440) subject of *Diana and Actæon* was also shown at the New Gallery, 1893, and the fourth picture is a Beccafumi canvas of the *Story of Esther.* The late Lt.-Col. Croft-Lyon's captivating Lely portrait of *Frances Stewart* (the original of Britannia on our coinage); a Hoppner portrait of Prince William Frederick of Gloucester as a boy; and a Romney *Lady Vincent,* are also illustrated in the catalogue. On December 7 a series of early German woodcuts includes several notable examples such as the *Holy Handkerchief* and the *Man of Sorrows* together with a very quaint chart of the chief virtues and vices, the latter being represented by female figures. Separate circles labelled with the names of most human virtues and failings attest German regard for full details. The sale on December 3 comprises the Chinese porcelain collection belonging to Mrs. George Joshua, in which there are some delicate *famille-rose* plates. Lord Middleton has sent his Chamberlain *Worcester* service, and the catalogue includes some good specimens of tapestries and early English furniture. Bookbinding has always been one of the decorative crafts, and modern amateurs should be interested in fifty-one examples executed by that diligent *aurifex,* Sir Edward Sullivan, to be offered on December 13, along with some Irish bindings, of service to him as specimens. Several Irish books, illustrated by the Bewicks, remind one that the Newcastle Bewick Club is on the point of dissolution, and nine illuminated English 15th century miniatures have an interesting association with the Pierpont Morgan library, because, many years ago, they were in Gower's *Confessio Amantis* with 99 others, and this work is now in New York, having been bought in the Fountaine Sale, 1902. It appears that a former owner extracted the nine to be offered and sold them to Sir John Fenn, editor of the *Paston Letters.* In the same sale will be some spirited drawings by Hablot K. Browne ("Phiz."). December business at Sotheby's begins on December 1, with a miscellaneous collection of drawings and pictures by the Old Masters. On December 2 there will be a sale of old English glass; on December 9-10 various works of art; and on December 16-17 some important Egyptian, Greek and Roman antiquities.

Among foreign sales this month are two organized by Messrs. HENRI BAUDOIN, 8 rue de Sèze, Paris. The first is fixed for December 6, and consists of illuminated MSS. and psalters of French, Dutch, Italian, Flemish and Spanish origin; of French and Italian gouache drawings dating from the 17th and 18th centuries and, finally, of a unique example of the Venetian edition of Dante, dated 1491. On the following day the same house will sell a collection of old and modern pictures, including important works by Hubert Robert, Renaissance and 18th century furniture, Hispano-Moresque and Gubbio Faïence, including some of the first important Gobelins Tapestries.

Messrs. F. LAIR-DUBREUIL, 6 rue Favart, Paris, will sell at the Hotel Drouot, on December 3, a fine collection of French faïence, including some of the first importance from Rouen and from Italy. There are in all 122 examples, among which all the chief French districts are represented. The quality all the pieces is unsually high throughout the whole collection, and there are a certain number of unusual and rare examples.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

PIAZZETTA. *An Abbé.* Canvas, 1 m. by 0.78 m. Purchased.
JACOB SEISENEGGER. *A Little Girl.* Panel, 29 cm. by 22 cm. Presented by National Art Collections Fund.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

MICHELANGELO. Red chalk study for Adam in the *Creation of Adam* (Sistine Chapel). Presented by the National Art Collections Fund.
J. A. BACKER. *Woman Standing;* black chalk. Presented by J. P. Heseltine, Esq.
J. A. PORTAIL. *A youth drawing;* red, black and white chalk. Presented by H. Oppenheimer, Esq.
THOS. LOUND. *Bramerton Common;* water-colour. Presented by T. W. Bacon, Esq.
P. F. GETHIN. *Ballyvaughan;* water-colour. Presented by D. M. Carnegie, Esq.
(The three last-named drawings were given through the National Art-Collections Fund.)
J. POORTENAAR. *A Bali Dancer;* water-colour. Presented by H. Van den Bergh, Esq.

VICTORIA AND ALBERT MUSEUM.

ARCHITECTURE AND SCULPTURE.

DAVID LE MARCHAND. *Venus and Cupid;* ivory group.

CERAMICS.

PERSIAN bowl from Veramin, 14th century. Purchased.
Figure of a Chinaman in porcelain, FRENCH (Chantilly); about 1740. Purchased.
PERSIAN BOWL (Amoll type), probably 10th century. Purchased.

METALWORK.

Engraved and gilt latten Altar-cross, dug up at Lanherne, Cornwall. ENGLISH, late 15th century.
Two examples of Japanese *katakiri* engraving by NAKAJIMA YASUMI. Presented by the artist.

PAINTINGS.

CHARLES FOOT TAYLER; *Portrait of a Gentleman.* Miniature. Presented by Walter Barratt, Esq.

TEXTILES.

Tapestry Cushion Cover. *The Flight into Egypt.* ENGLISH (Barcheston, Warwickshire); late 16th century.
Roundel of looped weaving in linen and wool. *Figure of Hermes.* GRAECO-ROMAN period; 4th or 5th century.

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PUBLICATIONS RECEIVED

PHILIP ALLAN.
QUIGLEY (JANE). *Prout and Roberts.* 157 pp. + 8 pl. (British Artists.) 5s.

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BRANDON-JONES (ANNE). *Simple Stitch Patterns for Embroidery.* 39 pp. with 13 pl. (1 in col.). Paper covers, 2s. 6d. Bound, 3s. 6d.; CHADWICK (LUIE M.). *Fashion Drawing and Design.* 262 pp. with 171 ills. + 8 pl. in col. 15s.; JOURDAIN (M.). *English Decorative Plasterwork of the Renaissance.* 258 pp. with 200 ills. 30s.; MAWSON (THOMAS H.). *The Art and Craft of Garden Making.* 440 pp. with 514 ills. 5th edition. £3 15s.; QUENNELL (MARJORIE and C. H. B.). *Everyday Life in Anglo-Saxon, Viking and Norman Times.* 115 pp. ill. (Everyday Life Series—IV.) 5s.; THORNE (ATWOOD). *Pink Lustre Pottery*: a handbook for collectors. 38 pp. + 21 pl. 10s. 6d.

BELL.
HURLBUTT (FRANK). *Bow Porcelain.* 160 pp. + 64 pl. (8 in col.). £3 3s.

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CAMBRIDGE UNIVERSITY PRESS.
GROSE (S.W.). *Catalogue of the McClean Collection of Greek Coins.* Vol. II. 563 pp. + 136 pl. 105s.

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FRY (ROGER). *Transformations;* Critical and Speculative Essays on Art. 230 pp. + 35 pl. 31s. 6d.

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BUTLER (A. S. G.). *The Substance of Architecture.* Foreword by Sir Edwin Lutyens. 320 pp. + 8 pl. 12s.

"COUNTRY LIFE."
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HÜLSEN (CH.). *Forum und Palatin.* 99 pp. + 64 pl. (Die Baukunst.) M.9.50.

BENNO FILSER, AUGSBURG.
BERLINER (RUDOLF). *Die Bildwerke des bayerischen Nationalmuseums.* IV. Abteilung. Die Bildwerke in Elfenbein, Knochen, Hirsch-und Steinbockhorn mit einem Anhänge: Elfenbeinarbeiten der staatlichen Schlossmuseum in Bayern. 163 pp. + 336 pl.

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BIEHL (WALTER). *Toskanische Plastik des frühen und hohen Mittelalters.* 150 pp. + 168 pl.

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NEUSS (WILHELM). *Die katalanische Bibelillustration um die Wende des ersten Jahrtausends und die altspanische Buchmalerei.* 156 pp. + 64 pl. M.20.

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JOYCE (THOMAS ATHOL). *Maya and Mexican Art.* 191 pp. with 61 pl. (1 in col.). 10s. 6d.

WOLFF, MUNICH.
FEULNER (ADOLF). *Die deutsche Plastik des siebzehnten Jahrhunderts.* 66 pp. + 63 pl. M.40.

WEEKLY.—The Architect, 3018-21.

FORTNIGHTLY.—Beaux-Arts, 17; Der Cicerone, 15-19; Der Kunstwanderer, viii, 8-10.

MONTHLY.—L'Amour de l'Art, vii, 7, 9; Belvedere, 51/2; Bulletin of the Cleveland Museum of Art, xiii, 9; Bulletin of the Metropolitan Museum of Art, xxi, 10; Bulletin of the Museum of Fine Arts, 145; Bulletin of the Worcester Art Museum, xvii, 3; Onze Kunst, xliv, 7/8; The Pennsylvania Museum Bulletin, 106.

BI-MONTHLY.—Oud Holland, xliii, 4.

QUARTERLY.—The Antiquaries Journal, vi, 4; Art in Australia, 16; Bulletin of the Rhode Island School of Design, xiv, 4; The Print Collector's Quarterly, viii, 3.

CATALOGUES AND PAMPHLETS.—Musée royal des Beaux Arts de Belgique, Brusells; *Catalogue de l'Exposition rétrospective du Paysage Flamand;* Museum of Modern Art, New York: *Modern Art at the Sesqui-centennial Exhibition.* Privately printed: *Origins in Place Names, L. Laws.* Talbot Press; *Case for the return of Sir Hugh Lane's Pictures to Dublin,* by Lady Gregory, 1s. Victoria and Albert Museum: *Picture Books of English Chests and Cabinets, English Lace, the Work of John Constable, and Sheffield Plate,* each 6d.; *Catalogue of an Exhibition of Drawings, Etchings and Woodcuts, by Samuel Palmer and other Disciples of William Blake, 3s. 9d. post free, 4s. 3d.*

TRADE LISTS.—Allen and Unwin: *Announcements;* Baer, Frankfurt a.M.: *Antiquariatskatalog, 727.* Dent: *Choice Books.* Gilhofer and Ranschburg, Lucerne: *Original Etchings, Engravings and Woodcuts, XV-XVII century.* Heffer, Cambridge: *Autumn Books.* Maggs Bros.: *English Literature and Painting from the 16th-18th Century,* Part II. H.M. Stationery Office: *Monthly Circular,* No. 92.

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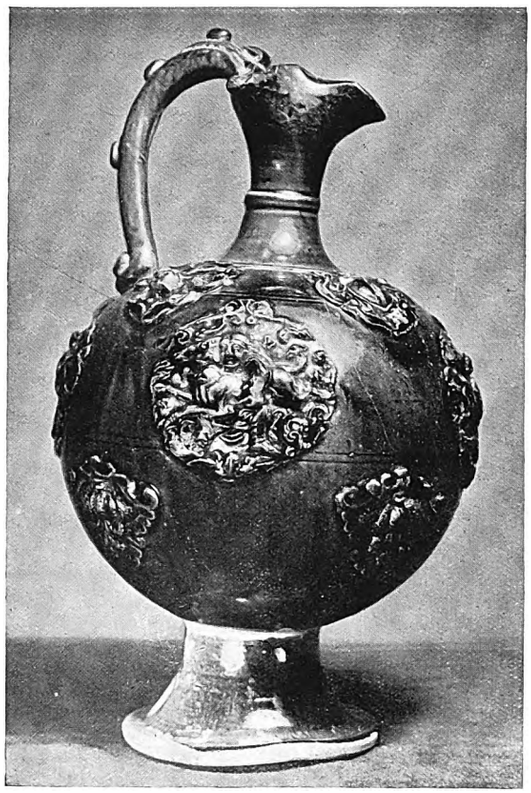

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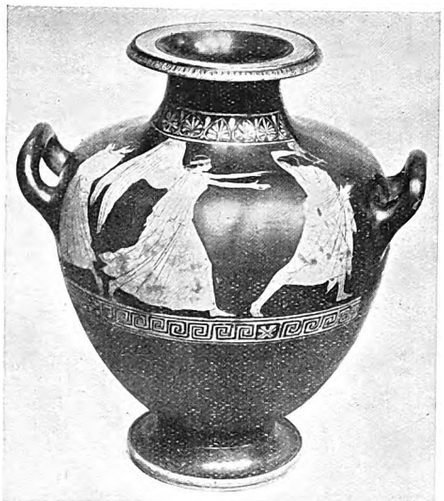

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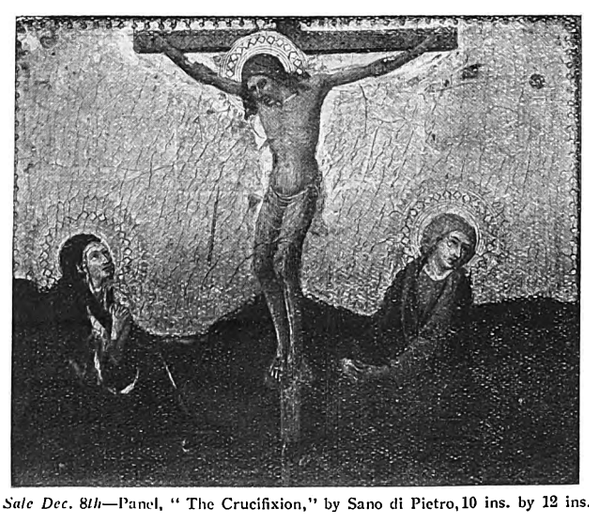

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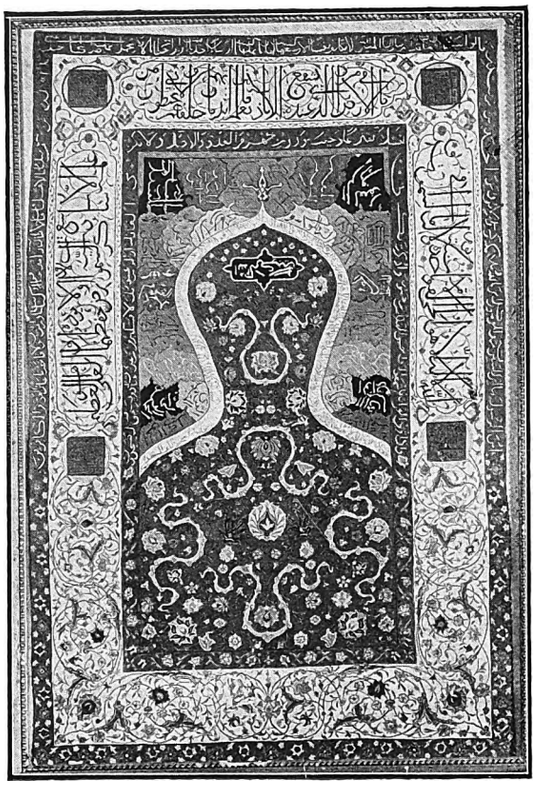

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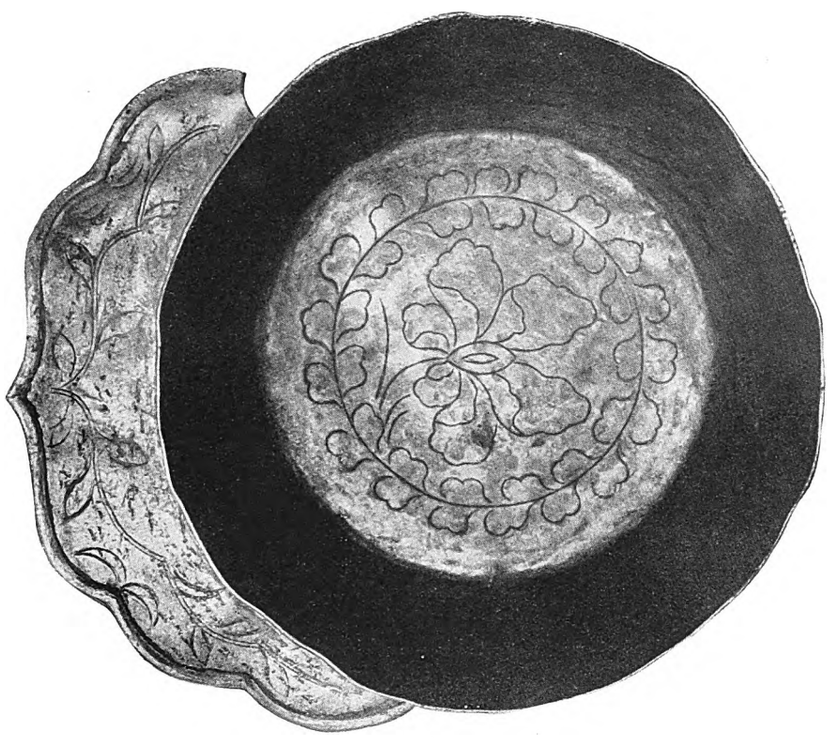

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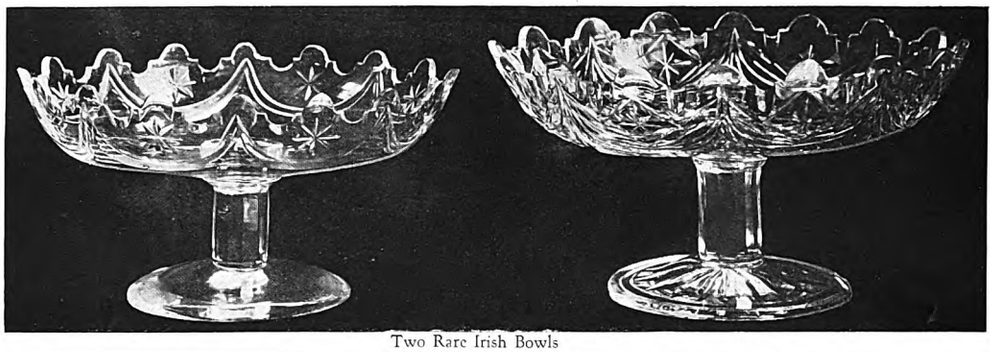

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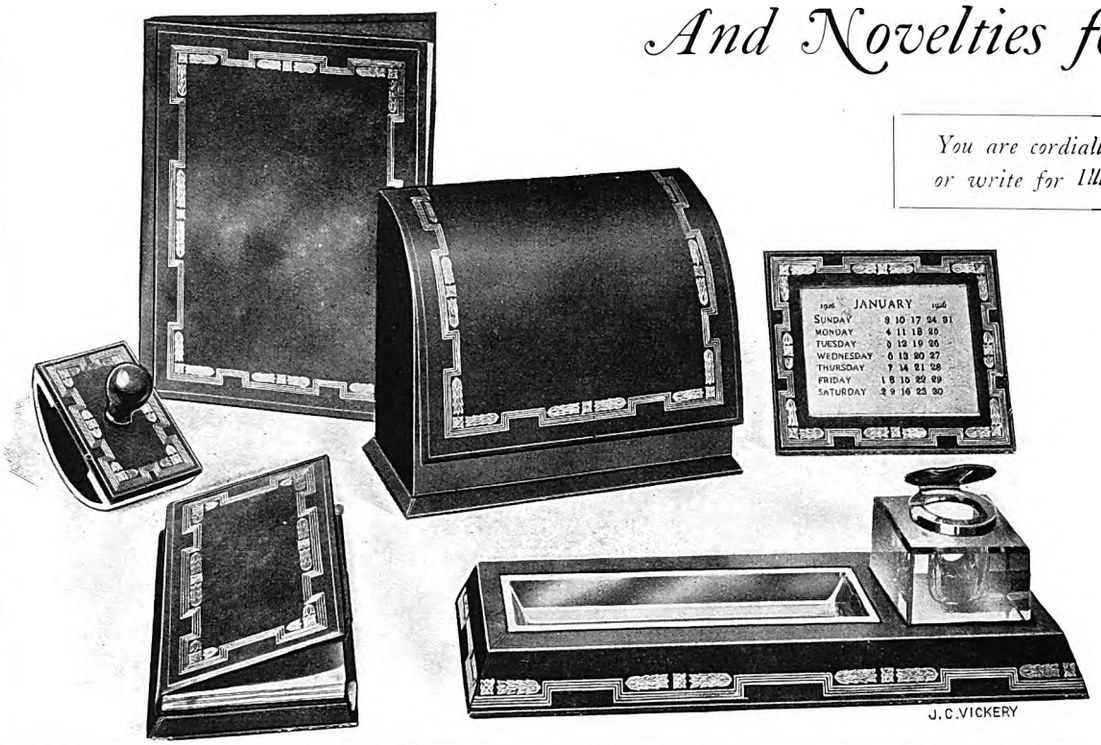
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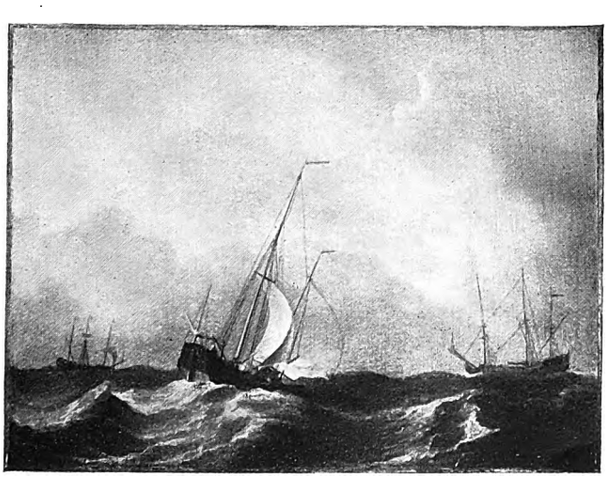

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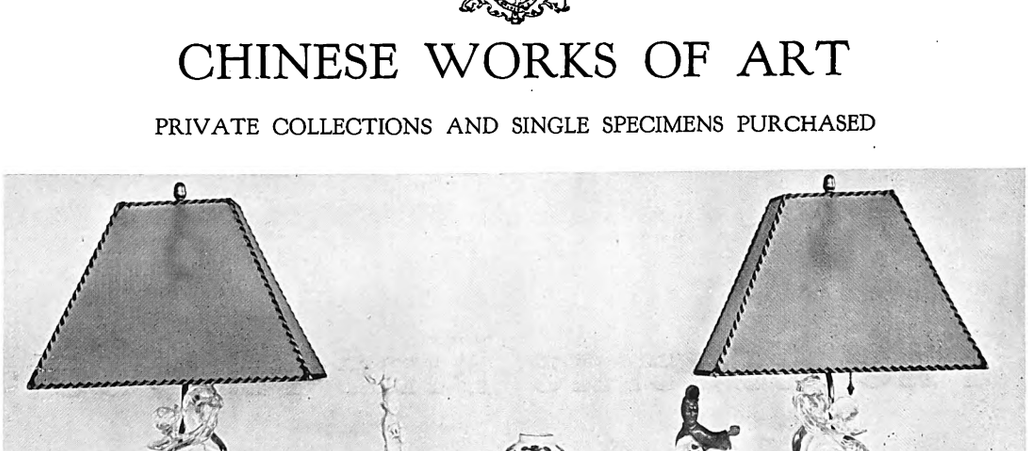

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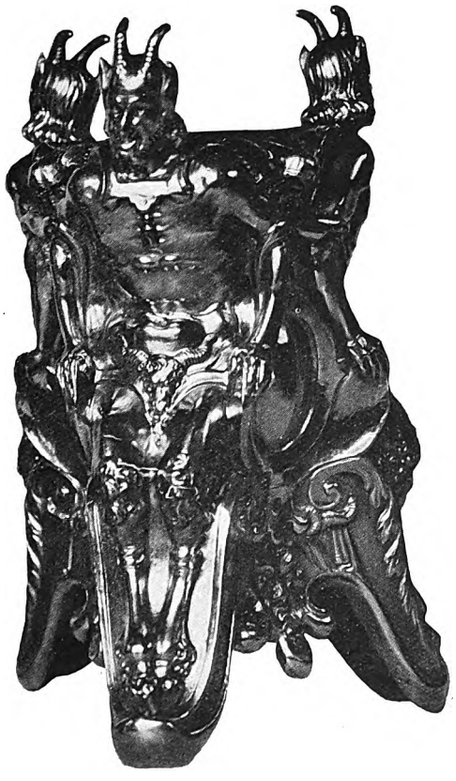

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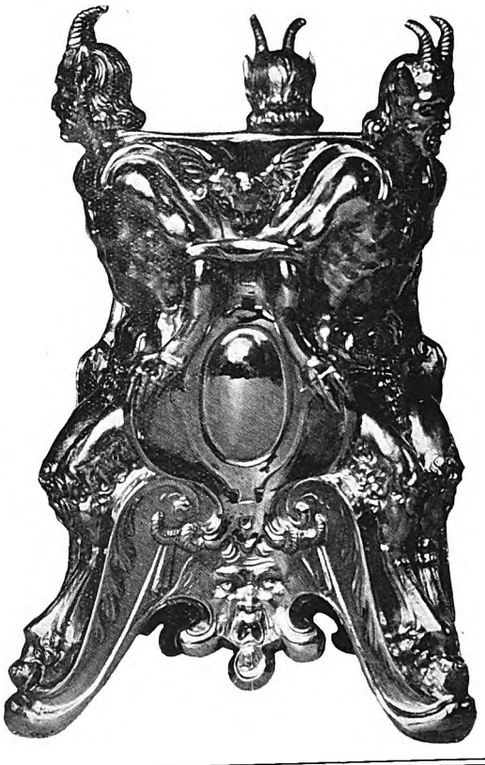

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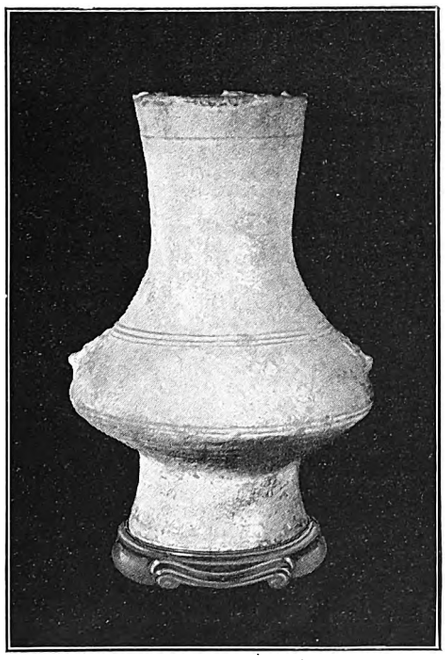

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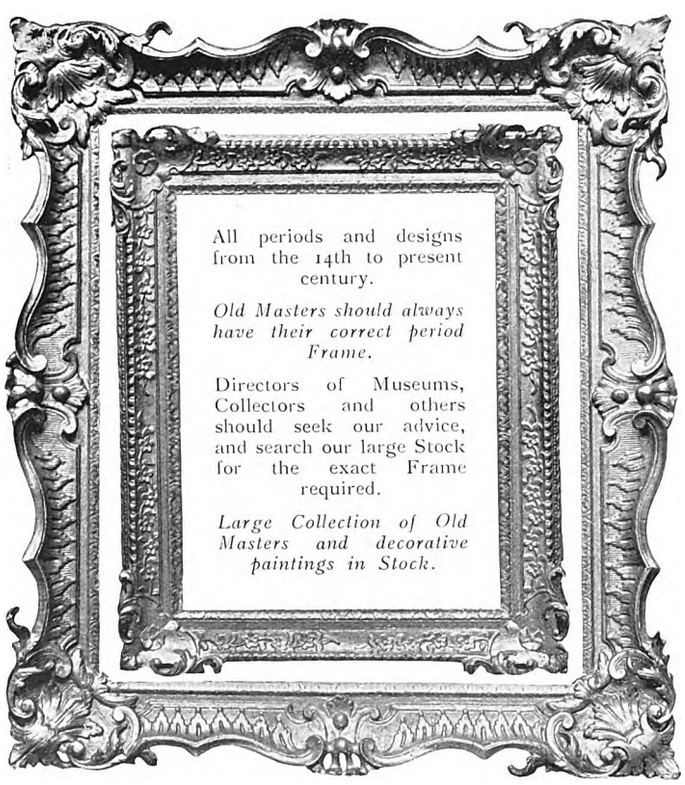
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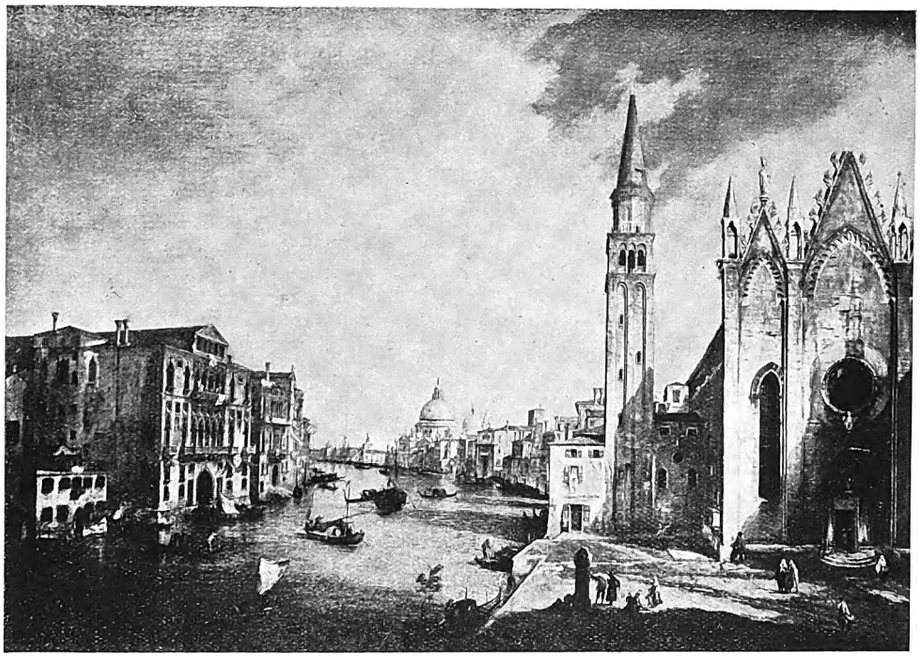

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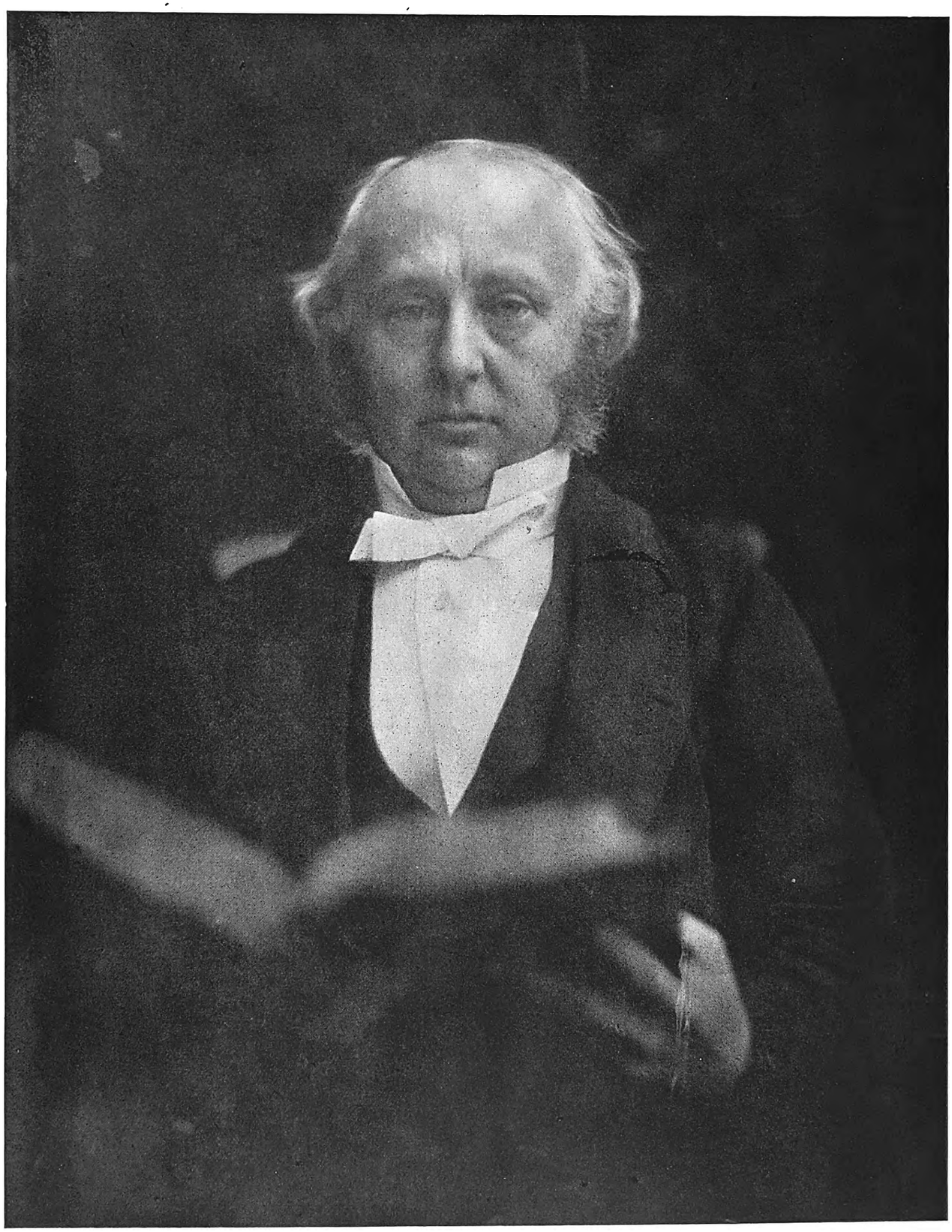

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